

PROCEEDINGS  
of the  
SECOND ANNUAL CONFERENCE — CONVENTION  
of  
THE CANTORS ASSEMBLY AND THE DEPARTMENT OF MUSIC-  
of  
THE UNITED SYNAGOGUE OF AMERICA



Monday, Tuesday, Wednesday, February 21st, **22nd**, 23rd, 1949

at

The Jewish Theological Seminary of America

Northeast Corner of Broadway and 122 Street

New York City

## THE CANTORS ASSEMBLY

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**Max Wohlberg, President**  
**Martin Adolf, Vice President**

**Morris Schorr, Treasurer**  
**Edgar Mills, Recording Secretary**

**David J. Putterman, Corresponding Secretary**

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**Abraham Friedman**  
**W. Belskin Ginsburg**  
**Michael Icahn**

**Adolph Katchko**  
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**Israel N. Sack**

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**Myro Glass**  
**Ben G. Nosowsky**

**Morris I. Okun**  
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*DAVID J. PUTTERMAN, Director*

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**Dr. Moshe Davis**  
**Cantor Gershon Ephros**  
**Dr. Israel M. Goldman**  
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**Cantor Max Wohlberg**  
**Joseph Yasser**  
**\*Prof. Zavel Zilberts**

**\*Deceased**

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PROCEEDINGS

MONDAY, FEBRUARY 21st

SECOND ANNUAL MEETING OF THE CANTORS ASSEMBLY

MORNING SESSION: CANTOR MAX WOHLBERG, PRESIDING

The second annual meeting of The Cantors Assembly was called to order by the President, Cantor Max Wohlberg at 10:45 A.M. Cantor Sivowitch, who due to family illness was not present, sent in his invocation which was read by the chairman.

INVOCATION - Cantor Jacob Sivowitch  
Adath Israel, Oswego, N.Y.

OVINU SHEBASHOMAYIM Heavenly Father; We invoke Thy blessing upon this assembly of the SHELICHAY AMCHOBES YISROEL, the messengers of Thy people Israel, who are entrusted with the sacred mission of intoning our peoples' prayers and Hymns before Thy throne of glory, and attuning the hearts of Thy children to the reception of Thy HASHRO-OH IYOLIS to the fullest recognition of Thy inspirational devine presence in our midst. Today we pray for that HASHRO-OH for ourselves, Oh God. Be Thou with us in all our thoughts and in all our deliberations, granting us from the fount of Thy wisdom, so that through unity of purpose and unity of action we may achieve greatly. From our rabbis of old O God, there has come down to us a very enchanting story.

"There was a violin hanging over King David's bed, opposite the windows. And when midnight approached, a northern wind blew against it and shook it; and the violin began playing by itself..." It may truly be said, O God, that if through the ages, the rabbis were that KINOR then we, the SHELICHAY TSIBBUR were the sensitively vibrating MAYSORIM, the strings of that KINOR who together formed that glorious instrument of faith, hope, courage and strength for our people, whenever darkness of midnight approached and the ominous RUACH TSEFONIS of which our great prophet JEREMIAH warningly spoke began blowing against the sensitive strings of the KINOR HO-UMOH as against the heartstring of the nation itself.

Guard, O God, over the perfect harmony between the KINOR and its MAYSORIM, between the rabbinate and the cantorate of our generation. For although the midnight darkness and the ominous RUACH TSEFONIS will, by Thy grace, O God, soon be forever dispelled from the skies of Israel, - yet, the importance of the KINOR HO-UMOH, the rabbinate and the cantorate, will remain as great as ever, forever.

For these things, therefore, we pray Thee, O God, and for the granting of these things we thank Thee, our Father in heaven.

GREETINGS - Rabbi Albert I. Gordon, Executive Director  
United Synagogue of America

I am delighted to have the opportunity once again to greet the members of The Cantors Assembly of America. As I look back upon the past several years and realize that it was but two years ago that The Cantors Assembly came into being, it seems as if a great miracle has been wrought. When I first spoke about the possibility of assisting in the establishment of this organization, it was suggested that it would be even more difficult to get Cantors to work together than it had been to secure Rabbinic cooperation. I think that by now, any such idea has been completely disproved. The facts speak for themselves.

Under the able guidance and direction of our mutual friend, Cantor David J. Putterman, who has served as Secretary of your organization and as Director of the Department of Music of the United Synagogue, we have, I believe, demonstrated the potential strength and effectiveness of this organization.

I pay tribute, too, to Cantor Max Wohlberg, President, and the members of your Board, who have devoted themselves to the numerous tasks in helping to effect a high standard for The Cantors Assembly.

I am hopeful that this Conference will prove historic. I believe that we shall have, at long last, the good news we have long awaited concerning the establishment of a school for Cantors under the auspices of the Jewish Theological Seminary. There are, of course, many problems that have yet to be solved. One thing is clear, however. Given determination and a sense of the immediacy of the project, we shall succeed in establishing the kind of school of which not only we but all American Jews will have reason to be proud.

You may be certain that should the school come into being, the Seminary will see to it that its entire program is carried on on as high a plane as are the other departments of this great institution.

One word of caution is, however, in order; Let us not expect to meet or solve all of our problems associated with the school or the elevation of cantorial standards, to name but several, by fiat. Only the Almighty could have said "Let there be" and there was. We shall take many small steps before we shall begin to walk. We are, however, making real progress.

I congratulate you, the members of The Cantors Assembly, even as I extend to you my thanks for your cooperation in all of the work that is being carried on by the United Synagogue of America.

COMMITTEE REPORTS:

Before calling on the various committee chairmen for their reports, Cantor Wohlberg suggested that the discussions of these reports be postponed to the afternoon session. This suggestion was approved

CONVENTION COMMITTEE - Cantor W. Belskin Ginsburg

Mr. Chairman:

The functions of your Convention Committee were to make plans for the orderly conduct of this Convention, to arrange for the speakers at each of the sessions, and the order of discussion and comment following these speakers, to provide for the entertainment of the delegates, and to arrange a satisfying musical concert to conclude the Convention.

All of this, as you can see from the printed programs which were mailed to you prior to the Convention, and which you have before you, has been accomplished, and in the interest of conserving time, we will not recite to you the various events which are to take place daily. You will observe that there are nine standing Committees to be heard today in the short space of one hour. That, by simple calculation, gives each Committee Chairman less than seven minutes. Despite the tremendous importance of each and every report, we have determined not to open the floor for comment after each report, but to reserve a portion of time during the second session of February 21st for comments on the Committee reports, under "Good and Welfare".

From our experience last year, we have determined also to follow a rule of procedure throughout the entire

Convention with relation to comments on papers which will be presented. We will call first on our members, then on invited guests, and finally on visitors. In this way, we hope to overcome the objection of some of our members that not enough time was allotted to them for discussion.

As to the social aspect of the Convention, the Committee has arranged for a social get-together this evening at 8:30 p.m. All of the members and their wives are invited to attend. There will be a singing free-for-all under the direction of Cantor Jacob Hohenemser, and if some of the members are moved to sing something of their own; they will be at liberty to do so. Dr. Henry D. Reichlin has an unusual collection of old time records which will be presented. Refreshments will be served, and an opportunity granted to all of the members to become acquainted with each other.

A concert has also been arranged, as a closing event of the Convention, at the Julliard Concert Hall, and in addition to Zilberts Choral Group and Sigi Weisenberg, pianist, several prominent Cantors will be heard. This concert is open to the members of the Assembly, and guests, and to the public in general.

The Chairman wishes to express his thanks to the members of his committee for their splendid cooperation, and especially does he wish to express his gratitude to Cantors Max Wohlberg and David J. Putterman for their indefatigable efforts towards making this a very successful and fruitful Convention.

#### FINANCE COMMITTEE - Cantor Gershon Ephros

I am happy to report that we have a bank balance on deposit at the University Branch of the Corn Exchange Bank of \$3565.37. Two (2) members have not as yet paid their dues for this year, one (1) member owes a balance of \$15.00.

Of course, the above bank balance will be considerably reduced after we pay all of our expenses in connection with this Conference-Convention. You will be happy to know that the United Synagogue of America will pay half of all of these expenses. I want to express our deep appreciation to them for their generosity.

#### RETIREMENT COMMITTEE- Cantor Fred S. Gartner

In the absence of Cantor Gartner the following letter was read from Mr. Lawrence M. Helfgott, Executive Secretary of the Joint Retirement Board,

February 10, 1949

Cantor David J. Putterman,  
3080 Broadway,  
New York 27, N.Y.

Dear Cantor Putterman:

In response to your request, this is to advise you that two Cantors are presently enrolled in the Retirement Plan, namely, Cantor William W. Lipson of Akron, Ohio, and Cantor Aaron I. Edgar of Omaha, Nebr. In addition, correspondence has been entered into for the accounts of -

Cantor Simon Kandler  
Cantor Saul Siller  
Cantor Moses Silverman  
Cantor Jacob Hohenemser  
Cantor Louis Rosen.

Further, I am awaiting certain other information before corresponding with the Congregation of Cantor Ben Nosowsky. Of course, as you know, I have been speaking to your Congregation.

You told me over the phone the other day that you were disappointed in the response to the first letter sent out. However, I advised you that it was even better than that obtained three years ago when we first launched the Plan for the members of the Rabbinical Assembly. The procedure now boils down to individual efforts in contacting them by telephone or personal visits, where possible. The job at this stage is, to a large extent, educational, since, from our experience, we have learned that many Rabbis were reluctant to permit the Retirement Board to come to their respective Congregations to solicit membership in the Plan since they felt that the sum used to pay the premiums might otherwise have come to them in the form of additional salary. However, it was pointed out that this approach was made on the basis that this protection was more necessary to the Congregation than to its Rabbi and that the latter, in sharing in the cost with the Congregation, was helping them to meet a contingent liability which could be quite serious. This of course refers to the financial drain resulting from an untimely passing of the Rabbi and, what is more likely, the cost of providing him at age 65 with a life income, while paying, at the same time, the current salary of his successor. We have been quite successful in convincing those members of the Rabbinical Assembly with whom we have made contact that the approach to his Congregation will in no way affect him adversely, and I might add, in more than 90% of the cases where we were able to meet personally with these Congregations, they have come into the Plan.

As of this time however, you have one strong point in obtaining membership in the Plan and that is by making it a requirement of the Placement Committee that no Cantor will be placed with a Congregation unless it agrees to come into the Plan. While this rule need not be laid down without exception, I am sure that you can pick the spots for its use. I might also add that, in recruiting new members for the Rabbinical Plan, we have for the last year-and-a-half been concentrating on younger men. This I believe would be advisable in your case as well.

I am looking forward to seeing you on Monday night, the 14th, when we can discuss this, as well as other matters pertaining to the Plan.

In the meantime, I am

Sincerely yours,

Lawrence M. Helfgott  
Executive Secretary.

LMH:C

#### MEMBERSHIP COMMITTEE - Cantor Morris Schorr

Gentlemen

Last year at our first Annual Convention, the membership of The Cantors Assembly was 70 - a very good start in my estimation and a most encouraging sign for any organization. Considering this and also the facts that there are at least 200 Cantors serving in Conservative Synagogues in the U.S. and in Canada it was only natural to assume that a year later the number of our

membership would be at least double the original number. And yet The Cantors Assembly has at present less than 90 members. How do you explain that? Are you surprised and discouraged? I am neither surprised nor discouraged. You must understand friends, that had we been interested in the enlargement of our membership per se we could have accomplished that without much effort. That is true. But increasing our ranks only was not and still is not our main goal and intention. The fact is that many applications were rejected because the applicants did not conform to the standards and qualifications prescribed by the laws of our constitution. Furthermore The Cantors Assembly never solicited for members **because** we felt that that would not be in keeping with the dignity and propriety--of our organization and that on the contrary any Cantor should deem it a privilege to belong and voluntarily apply to become a member in the only Cantorial organization affiliated with the United **Synagogue** of America.

However, many of our **c&leagues**, members and would-be **members** throughout the country as well as the majority of our Executive Council, expressed the opinion that the present requirements should be changed. The matter was then turned over to the Membership Committee, which, after careful study and consideration brought in the following recommendations:-

#### STANDARDS AND QUALIFICATIONS FOR MEMBERSHIP

##### Read Carefully Before Filling In Application

Only those who comply with the following rules and **meet** the qualifications for Hebrew knowledge and musical training set by our membership committee will **be** recommended for membership.

- 1 - Applicants should be loyal adherents to the principles of traditional Judaism, should comport themselves at all times with dignity and in accordance with the highest religious, moral and ethical standards, and must have served at least two full consecutive years and be functioning as full time Cantors
  - A) In congregations affiliated with the United Synagogue of America, or
  - B) In congregations of which the Rabbi is a member of the Rabbinical Assembly of America, or
  - C) In congregations that conform to the principles of traditional Judaism and are not officially affiliated with any other national congregational organization.
- 2 - Any Cantor who has made it a practice to desert the Synagogue pulpit for that of a "mushroom congregation", a resort hotel, a theatre or any public hall, or has in any way commercialized his sacred office by advertising in any manner unbecoming the dignity of the profession, shall not be eligible for membership.
- 3 - The sum of \$25.00 must accompany this application.

I fervently hope that with the adoption of these changes and recommendations, happy results will be obtained and that our organization will grow from strength to strength.

#### COMMITTEE ON RELATIONSHIP - Cantor Abraham J. Rose

Due to the absence of Cantor Rose - there was no report.

#### PUBLICATIONS COMMITTEE - Cantor Morton S. Shanok

Since last year's convention at which time the need for the **"Cantors Voice"** was raised and this year's gettogether, I am happy to report that several **issues** of Volume I were mimeographed and distributed.

The original question was turned over to the Publication Committee and at one of the Executive Council meetings, I was appointed as chairman.

No policy or form for the **"Cantors Voice"** was set forth and the many requests by mail and in the publication for suggestions and material were of little **avail**. Nevertheless, several issues were published. In these issues the great need for and the important shape the **"Cantors Voice"** can and should **take** were pointed out.

The publication is still in the embryonic stages of development. Several colleagues have voiced their opinions as to the form it should take and, perhaps, at this convention not only ideas but means for implementing these ideas will **be** forthcoming so that in the next year the **"Cantors Voice"** will be the publication we feel it should be.

#### MUSIC COMMITTEE - Cantor Edgar Mills

I am happy to report to you to-day concerning the progress of the **"Songster"**. Until about eight weeks ago I almost despaired because the response had been so unsatisfactory and disheartening. You recall that you had received notices from us requesting information relative to the music which you use in your respective synagogues. Not until our more recent effort, when we decided to send out questionnaires did you respond so excellently and intelligently. We are exceedingly grateful **because** you have not only helped us to make our very interesting but very difficult job easier, but you have enabled us to learn a great deal from you about Jewish music.

But what has been done up to now by your convnittee? The material submitted (questionnaires plus compositions) was very carefully studied by your convnittee which consists of Cantors Schorr, Ephros and myself. A list was prepared which indicates those compositions most commonly used by the majority of you. These compositions were then arranged according to the number of cantors who employed the composition of any one composer. A second list is at hand which contains your own original compositions which you submitted for inclusion in the **"Songster"**. Your committee analyzed these compositions. We were guided chiefly by three factors: Inherent merit, originality and easy adaptability for congregational singing. We shall submit these compositions for final judgment to the Executive Council.

A third list will be prepared by your committee for submission to the Executive Council, consisting of outstanding compositions which we have found and will find in the musical works of Baer, Sulzer, Lewandowsky, Kirschner, Cerowitsch, Dunajewsky, Weintraub, Hast, Ephros, Adler, Silver, etc. These compositions will be carefully studied and the most worthwhile material will be copied and submitted to the Executive Council in whose hands final action rests. This no doubt will take considerable time. We can not at the moment tell you when the **"Songster"** will **be** ready because, you understand, the **task** which we have undertaken to provide for all of us a lasting and loving musical memento is a tremendous one. Moreover, as a part of the procedure,

letter, will have to be written to publishers, composers, compilers and to those who own the copy-rights in order to obtain permission to use some of the material planned for the "songster".

We have tried to give you a picture of what we have done and the enormous work which still lies ahead. I sincerely trust that we of the committee will see this thing through. Accept our assurance that we serve you with joy as it is said in Kohgleth:

VERO-ISI KI EN TOV MAYASHER YISMACH HO-ODOM  
BEMA-ASOVKI HU CHELKO.

May we all be privileged in the not to remote future to sing from this songster with happy hearts to serve God and our people in these days when the creativity of Jews is called upon as never before by reason of the establishment of the State of Israel.

PLACEMENT COMMITTEE - Cantor David J. Putterman

My dear Colleagues:

In behalf of the Placement Committee I want to report to you the following facts:

a) Our files indicate that we have complete records of 336 Cantors who are enrolled with us. Up to this date we have placed 66 Cantors in yearly positions and 53 Cantors for the High Holy Days, making a total of 119 Cantors who were placed by us.

b) We have served 168 Congregations, 59 of which are affiliated with the United Synagogue and 109 that are not affiliated.

c) 15 organists - choirleaders, and 4 singers have applied to us for positions.

I want to take this opportunity to express my genuine personal gratitude to my very dear friend and colleague, Cantor Abraham J. Rose, who assisted me so ably during this past year.

The matter of placement is a problem with which each and everyone of us ought to be concerned. This problem is many faceted. While it is true that we are making every conceivable effort to cope with these problems to the best of our ability, we must enlist the active cooperation of a larger committee of those who shall be willing to give of their time and efforts whenever called upon. Placement must not be left in the hands of one individual. I, therefore, urge our president to give this matter his most serious consideration and to appoint a placement committee which shall function at all times in the interest of our members.

Telegrams from Cantor Gartner of Vancouver, B.C., and Cantor Weisgal, of Baltimore, Md., were read and this session was adjourned for lunch at 12:30 P.M.

AFTERNOON SESSION: Cantor Martin Adolf, Presiding

This session was called to order at 2:00 P.M. by Cantor Adolf, Vice President of The Cantors Assembly.

The chairman stated that the committee reports which were made at this morning's session could now be discussed. The report of the Membership Committee was discussed in detail and adopted as reported.

The following applications for membership were approved -

Cantor Martin Baum, North Park Shaare  
Tikvah Congregation, Chicago, Ill.

Cantor Merrill Fisher, Congregation Agudas  
Achim, Orange, N.J.

Cantor Bernard Glusman, West End Synagogue,  
"Khal Kodesh Adath Israel\*\*", Nashville, Tenn.

It was the general consensus that "The Cantors Voice" be published in a more attractive format.

All of the committee reports were approved and adopted.

CANTORS SEMINARY COMMITTEE - Cantor Martin Adolf

I really envy the average delegate to the convention who can sit back leisurely in his chair ready to listen to what has been accomplished by his officers during the fiscal year. I am reminded of the Seder night when the words "SHULCHAN ARUCH" are uttered, the family is eagerly waiting for the wholesome meal prepared by the BA-ALAS HABAYIS without any consideration as to the effort and labor required to reach that particular point in the Hagaddah. Yes! Some of the delegates even possess a challenging attitude and why not? They elected the officers; they gave them the mandate. The officers have to produce results.

Be this as it may, I am extremely happy to report to you that the Seminary committee has accomplished the almost impossible. Yes! Last year, if you remember, my topic for discussion was "A Cantors' Seminary-To Be or Not To Be." Last year, it was not so much a question of a Seminary-"To Be or Not To Be;" it was generally speaking a question of The Cantors Assembly "To Be or Not To Be." We were convinced that the entire existence of the cantorate is dependent upon the establishment of a Cantors' Seminary, At the conclusion of the conference we even felt farther away from our aim than ever before. We began to have great apprehensions as to whether or not our efforts would ever be crowned with success.

This year I am extremely gratified to tell you that we have reached a point in our negotiations between ourselves, the Seminary, Rabbinical Assembly and the United Synagogue where it will be entirely up to you whether or not a Cantors' Seminary will come into existence. No more will it depend upon others but upon yourselves. The Seminary has spoken. Now you must decide your own fate. I submit the proposition to you even as the illustrious Herzl, the father of political Zionism, has done "If you will it, it is not a dream."

May I refer to some of the negotiations which took place during the year. Within a short while after last years Cantors Assembly conference, the United Synagogue and the Rabbinical Assembly met in their yearly convention in Chicago. The executive council of our organization felt it advisable to be represented there for the purpose of introducing a resolution favoring the establishment of a school for cantors. Against the overwhelming opposition of one of the most influential leaders of the Seminary, such a resolution was, nevertheless, passed. We had at last an expression of good will from two important arms of the institution. From that point on we could proceed with this task of implementing the resolutions. This we have done.

We met several times with the various representatives and, I here publicly state, that were it not for the sincere effort, perseverance and unusual cooperation on the part of Rabbi Albert Gordon, executive director of the United Synagogue, we would not have achieved what I consider a historic victory.

After many conferences we agreed that your chairmen submit a written proposal to the Board of Governors of the Seminary to the effect that if The Cantors Assembly would undertake to raise \$25,000 the J.T.S. will then consider the establishment of a school for cantors. I must



add that there was one qualification, namely that of raising the money in a manner satisfactory to Rabbi Arzt, who is in charge of fund raising. I have subsequently been informed that the proposition was accepted.

This is our opportunity, the opportunity that knocks only once in a lifetime. If we will not answer the call, history may record our shortsightedness and neglect. We may miss the only chance for which we were waiting more than a quarter of a century.

I appeal to you to accept the following program:

1. We must have faith in the proposition. We must approach it with trust and confidence. We dare not judge the Rabbinical Assembly by the individual experience one might have had with his own rabbi. There are all kinds of cantors and we **must** concede the possibility that there are all kinds of rabbis. Most of them are sincere, kind and modest men. Most of them are RODEF ACHAR HASHOLOM, some might not possess the characteristics of Aaron, the high priest. The fact remains that the proposal was made in good faith **and we must** answer, NISHMA VENA-ASEH.

2. We must undertake to raise without further delay the stipulated sum. Every cantor, member or non-member must voluntarily assume a partial burden. He must go out with all efforts and begin planning in what manner he can help raise this money. He must accept his quota and we will help you all we can. We will help you plan. **We will be** of assistance to you in every phase of this undertaking. The most important fact is to remember that doing is believing. You **cannot** and you **must** not delay. Strike now while the iron is hot! Our future **must** be forged now. If you will heed the words and recommendations of your officers who have worked unselfishly and untiringly in your behalf, I am convinced that HOSHATO AVDAY, LESHONO HABO-OH B'NAI CHORIN. This year we may be slaves of our circumstances, but next year we will be free men.

This report aroused enthusiastic acclaim. Cantor Putterman suggested that pledges be made, **by** all present, towards raising the needed sum of \$25,000, and within a brief few moments, a total of \$19,300 was pledged **by** the following -

Adelsman, Isadore	\$ 250.00
Adolf, Martin	500.00
Amsel, Morris	200.00
Barkin, Jacob	1000.00
Ceaser, William H.	1000.00
Chasman, David	100.00
Dainow, Sydney	200.00
Friedman, Abraham	500.00
Ginsburg, W. Belsicyn	300.00
Glass, Myra	300.00
Glueck, William	50.00
Glusman, Bernard	100.00
Goldberg, Maurice	500.00
Gottesman, Ernest M.	500.00
Gudovitz, Charles S.	500.00
Hohenemser, Jacob	330.00
Horn, <b>William S.</b>	200.00
Icahn, Michael	250.00
Kandler, Simon	50.00
Katchko, Adolph	100.00
Kirschenbaum, Saul	500.00
Kleinberg, Jacob S.	500.00
Kriegsman, Simon E.	220.00
Lazarin, Louis H.	100.00
Lengyel, Josef S.	100.00
Levin, Isadore	300.00
Lipp, Simund Z.	200.00
Lipson, William W.	200.00
Mann, Aaron	300.00
Mann, Joseph	1000.00
Marton, Abraham	100.00

Matlin, Bernard I.	\$ 100.00
Mills, Edgar	250.00
Niederland, Paul	200.00
Nosowsky, Ben G.	500.00
Okun, Morris I.	200.00
Putterman, David J.	1000.00
Reiseman, Abraham	50.00
Rosenbaum, Samuel	1000.00
Rubin, William Robyn	500.00
Sack, Israel N.	150.00
Sauler, William	500.00
Schorr, Morris	300.00
Seidelman, Samuel	200.00
Shanok, Morton S.	200.00
Sherer, Rubin	300.00
Silverman, Moses J.	500.00
Siskin, Hyman	100.00
Sonenklar, Jacob H.	500.00
Sudock, Charles	500.00
Surlin, George	100.00
<b>Wall, Isaac I.</b>	1000.00
Wohlberg, Max	500.00

#### REPORT OF NOMINATIONS COMMITTEE -

Cantor William Robyn-Rubin

In behalf of the Nominating Committee we suggest the following names:

#### Officers

Max Wohlberg, President  
 Martin Adolf, Vice President  
 Morris Schorr, Treasurer  
 David J. Putterman, Corresponding Sec'y.  
 Edgar Mills, Recording Sec'y.

#### Executive Council

Gershon Ephros	Adolph Katchko
Abraham Friedman	Jacob Kleinberg
W. Belskin Ginsburg	William Robyn-Rubin
Michael Icahn	Israel N. Sack
William Sauler	

#### National Council

Aaron I. Edgar	Morris I. Okun
Myro Glass	Morton Shanok
Ben G. Nosowsky	Moses J. Silverman
Adolph J. Weisgal	

The Nominating Committee recommends that the President **be** authorized to appoint 4 alternates to the National Council.

Minha service was conducted by Cantor Abraham Friedman followed with Maariv by Cantor Morris Schorr. The meeting was adjourned at 5:25 P.M.

#### SOCIAL GET-TOGETHER:

In the evening at 8:30 a most delightful social get-together was enjoyed by the Cantors, their wives and guests. Very old records, which have long been out-of-circulation, were played by Dr. Henry D. Reichlin, who for many years has collected records which today are rare and priceless. Cantor Jacob Hohenemser conducted a most enjoyable "Let's Sing". Refreshments were served by a committee of charming hostesses and at about midnight **all** present left reluctantly.

## A DAY DEVOTED TO CANTORIAL STUDIES

MORNING SESSION: Cantor Abraham J. Rose, Presiding

This session was opened by the chairman Cantor Rose, who read the following letter -

February 1st, 1949

Dear Cantor Putterman:

I deeply regret that it will not be possible for me to extend greetings to the Cantors Assembly at its second annual meeting on Tuesday, February 22nd. I found it necessary to take a leave of absence during the month of February.

I am asking my colleague, Rabbi Bernard Segal, to be kind enough to extend the greetings of our body to the Cantors Assembly.

With all good wishes for a successful and fruitful Convention, I am

Cordially yours,

Max J. Routtenberg

GREETINGS - Rabbi Bernard Segal, Asst. to the President  
Jewish Theological Seminary of America

Rabbi Segal extended warm greetings in behalf of the Rabbinical Assembly of America and bespoke the assurance of its members cooperation to The Cantors Assembly.

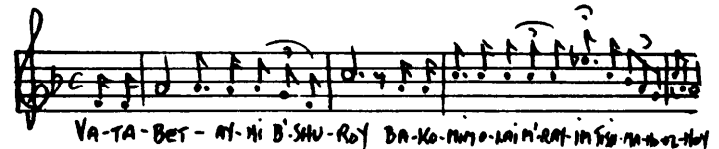
## I- CHANGING CONCEPTIONS OF HAZANUT

by Cantor Adolph Katchko  
Temple Ansche Chesed, New York, N.Y.  
Cantor Jason Bausch, Vocal illustrations

Just as all art - painting, sculpture and general music - have undergone all sorts of evolutions and changes, so did Hazanut take on different forms and changes in Jewish life. Before we analyze the musical approach of Hazanut, how the old Hazan-soger was creative in his field a hundred years ago, as contrasted with what we know of it approximately fifty years ago and with the contemporary Hazan-Cantor, we must take into account the media which he uses at present to express his cantorial art. When we consider Hazanut from its vocal-singing aspect and when we compare it to the operatic and concert singer, we can see that the Hazan has a much more difficult task than the latter, because the operatic singer deals with a work which is already fully created. The same is true of the lieder-singer who renders the works of Schubert, Schumann or Brahms. All that these artists need are a fine voice and musical and singing abilities. The Hazan, however, in addition to the above-mentioned equipment, must also be highly creative musically. The Hazan derives inspiration from the meaningful content of the prayers and creates the music spontaneously as he stands at the Amud. And here the opera and Lieder-composer is in a more fortunate position than the Hazan, because the former creates music for a text with a definite rhythm which is already by itself a beginning of music. The theme is a definite one, whether it be a prayer or a love declaration the music is strongly rhythmic, the melodies are composed of long phrases.

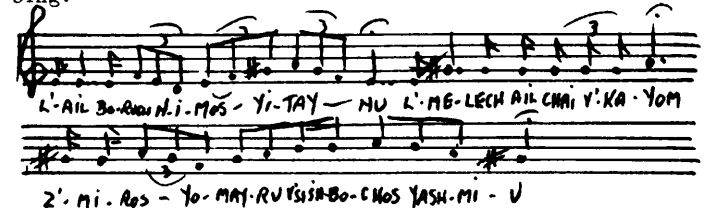
The Hazan, however, who is obliged to create music to words which do not always express a single sustained

thought, but rather short ones, which follow one after the other, and this occurs mostly in texts which deal with historical themes; for example, the Vine-e-mars in the Amidah of the Rosh Hashonah Service - V'ne-e-mar Lo Hee-bit aw-ven-B'ya-a-kow, v'ne-e-mar va-y-hee Be-y'shu-run melech, v'ne-e-mar ha-shem ma-lath, v'ne-e-mar 8'oo she-a-rim Ro-shay-them. All these represent phrases, each one of which has a different Nusach. To give them each a separate identity, the tonation must be different at each of those phrases. Now despite the fact that the Hazan has freedom, as he is not obliged to adhere to a definite rhythm and he sings recitatively, it should be observed, nevertheless, that if it is difficult to compose a choral or any other musical composition, a recitative is perhaps much more difficult to compose. The difficulty lies not so much in the form of the recitative but rather in its formlessness, because the ear of the listener demands in the very absence of rhythm also something rhythmic. We Hazanim most certainly are familiar with the expression of the Jew, "Der Hazan fargeht zich", that is, when the Hazan holds a long tune which almost leaves him and the listener breathless. Why does the Hazan do this? He does this mostly to get balance and rhythm-symmetry in the phrases; as for example, va-ta-bayt ay-nee b'shoo-roi, which is composed of but three words and ba-ko-mim o-lai m-rai-im tish-manu oz-noi, which is composed of but five words; or, conversely, when the first phrase is a longer one and the following phrase has fewer words. The Hazan with greater musical knowledge does not have to depend on the longer tone to achieve balance. He can sing:

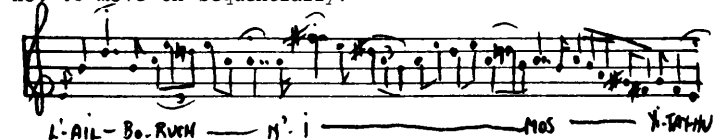


(As we can see, the second phrase, which has five words, is not longer musically than the first, which has only three words.)

The old Hazan-zoger was not largely confronted with this problem because the old zoger did not fit the music to a whole phrase, but he drew musically a meaningful conception for each separate word. He did not sing:



The old soger did not do this. When he sang "L'el", he took a high tone, because God is really on High; "Baruch" he sang in a dignified tone like the Kohen Godol; N'ee-mos he sang sweetly, etc. With the great zoger the motifs of one word could not rhythmically be repeated with the next word, otherwise he would not have been at all creative. The motif of the second word, also had to lead to an entirely different chord than the first and not to move on sequentially.

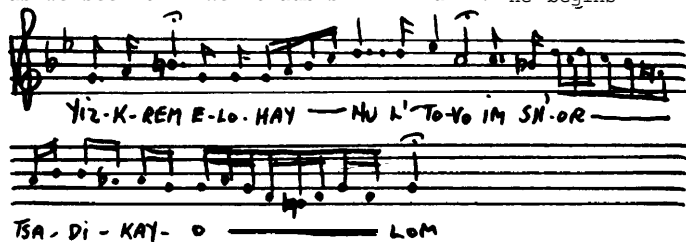


It is to be observed, however, that despite the fact that there was a separate motif for each word, we could see, nevertheless, a unified structure at the end of each phrase.

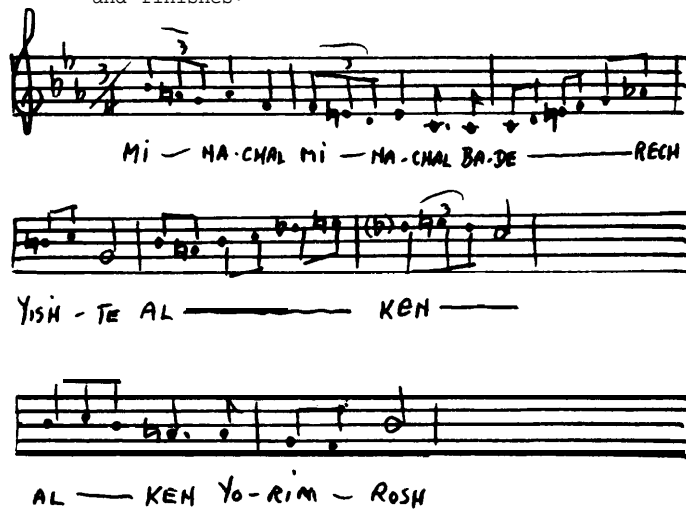
In order to be brilliant, to be the great creator, the Hazan-zoger often brought to each word a number of motifs, as we see it evidence in Weintraub's "Kee K'shim-cho":



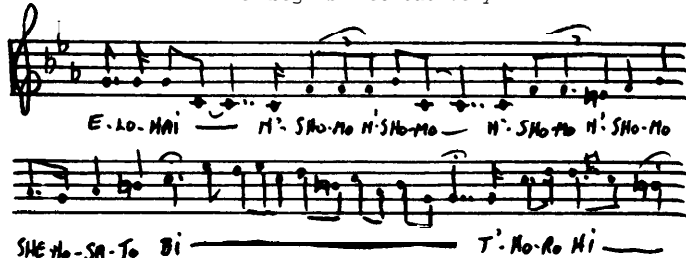
And as we see, Weintraub did really have in some of his recitative pieces a certain definite form. They started recitatively and finished in a definite rhythm, as we see it in Weintraub's "Yiz-Kraim". He begins:



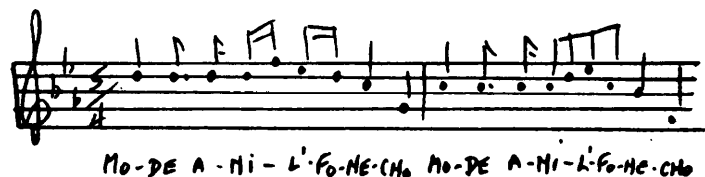
and finishes:



This form is still followed with certain Hazanim. We find them often in Rosenblatt's recitatives as in his "Elohai N'sho-mo". He begins recitatively:

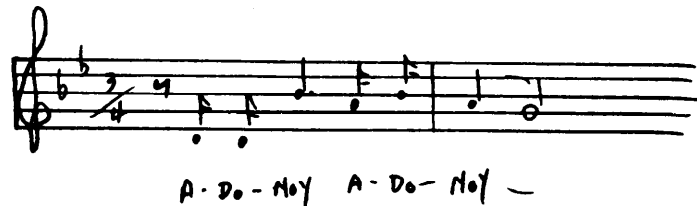


and finishes:

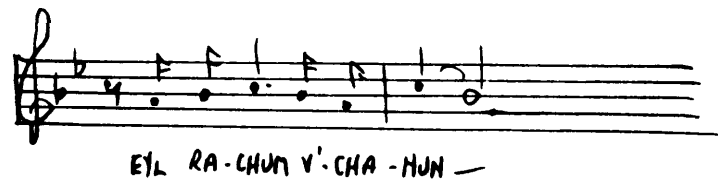


Here we see a certain change from the old form as it was used by the zogger-oystaicher who created a motif for each separate word. These zoggers have almost entirely disappeared. It is possible that the zogger will again find his former place in the new State of Israel where the common language is Hebrew, because in order to appreciate the individually-musically-illustrated word, it is essential that the listener understand every word that the Hazan is uttering.

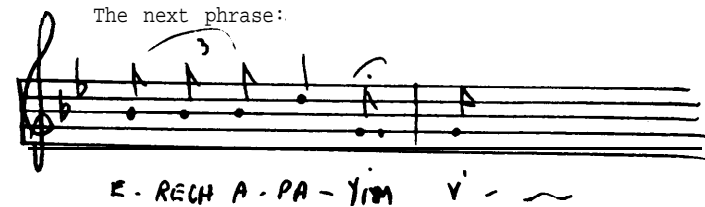
Approximately fifty years ago, Hazanut took on a more and more singing form. The short motifs became longer singing phrases, as we can observe from the Vilna Hazan Bernstein:



The same phrase Transposed:



The next phrase:



The same phrase expanded:



Or as we see it from Schlossberg's "R'tzay":

R' TSEY — R' TSEY — R' TSEY A-DO-HOY E-LO-HAY NU

V' HO — SHEV ES HO-A-YO-DO LID-VIR — BEI — SE — CHO

Here we have a combination of recitative and singing.

Here we see how the longer singing phrase which was fitted to a few words began to replace the motif which fitted each individual word separately, according to the meaning of the word.

I have come across a record almost fifty years old which was sung by a world renowned cantor, which has the same singing form. Who the composer was, I do not know. The music, however, is absolutely incorrect. It goes as follows:

MIM-KOM-CHO — MAL — KEY — NU

The **question** is what is the meaning of Mim-Kom-Cho Mal-Kay-Nu without So-Fee-A?

The second phrase composed goes as follows:

MAL-KAY-NU — SO — FI — A

Now the question arises once more what is the meaning of Mal-Kay-Nu So-Fee-A without Mim-Kom-Cho? Since the birth of the singing form, the major musical problem presented itself in Hazanuth.

The longer sieging phrase as it was used by Bernstein in his "Ha-Shem Ha-Shem", and the combination of recitative and singing, as in Schlossberg's R'zey now become the most used forms of Hazanuth in our day.

This music form, if it is used correctly and according to the Nusach of the prayer, which the Hazan sings, gives the listener (even though he may not understand the language which the Hazan sings), the atmosphere and feeling of the prayer, which is also true of the person who, although he does not understand Italian, is inspired by the Aria sung by a great singer.

The new singing form, however, brought along with it many evils. Many Hazanim began singing from La Juive,

Pearl Fisher, etc., and introduced a theatrical atmosphere into the synagogue. The Nusach of Ayn Ko-mo-cha and Oov-Noo-Cho Yo-Mar rapidly deteriorated. In its place anything in a march or a waltz tempo, is substituted for Ayn Ka-mo-cha; for Oov-Noo-Cho Yo-Mar they sing in the gypsy romance style. This happens mostly with those Drayers which were given to the Hazan with the freedom to develop his cantorial fantasies. The Drayers of congregation and Hazan or Hazan and congregation were those that were largely left according to Nusach, where the congregation recited the Drayer before the Hazan as in "Y'hee Ratzon" of Shabbos M'vorchim hs-chodesh or "Shma Ko-lay-noo", where the congregation recites following the Hazan, there the Hazan was forced to retain the Nusach.

In this instance it must be said, however, that the whole blame of neglecting NUSACH does not fall on the shoulders of the Hazan, but the Baal Tefilah is also at fault. The Baal Tefilah at times has been guilty of not taking seriously and of considering lightly those prayers which express "praise". Although our Jewish worshipper recited the Tefilah prayer with great KA-Va-Nah, his attitude towards prayers of "praise" was altogether different. In Drayers of "praise", he was confronted with just a NIGUN, or a military march, such as is heard often in the Chasidim Schtittel. For this reason, the NUSACH of the Tefilah came down to us fully developed, and the Nusach of "Draise" was neglected. This led to the practice where the Baal Tefilah gives us a mere suggestion of Nusach in the EIN KO-MO-CHO and OOV-NOO-CHO YO-MAR, Kiddush for Friday Evening, and other Drayers of this nature, and the Cantor neglected it entirely. But truthfully speaking, every prayer, regardless of its character, whether it was a Tefilah or Draise, has a definite specific NUSACH.

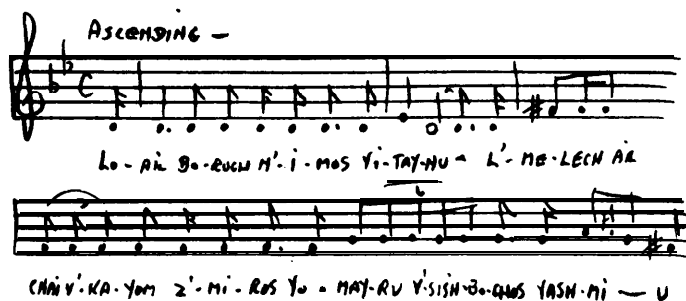
It is of special importance in the modern conservative and reform congregation that the Hazan-Cantor make an effort to utilize the correct nusach because while in those houses of worship where the Jew is in the habit of praying out loud, "B'Kol Rom", the prayer has already been prayed and perhaps sung before the Hazan gets to it; the same, however, is not true in those synagogues where the service is largely a silent one, where the praying is done B'-La-Chash. In such places of worship where there is missing a vociferous, ecstatic religious spirit, it becomes the duty of the Hazan to examine the weaknesses in our Nusachoth, and bring them to light; otherwise there is the risk that many of our beautiful traditional melodies may be forgotten because of disuse.

A beautiful voice and great talented singing are by themselves not sufficient to arouse a spark of religious emotion of which we just spoke. This could be done only by the Hazan with the beautiful voice, but who also makes use of the correct nusach. The correct nusach, - that is very important; because deep down even in the most reformed Jew there glimmer sparks of a nigun here and there of our traditional nusachs, which only the Hazan who uses the correct nusach can once more revive.

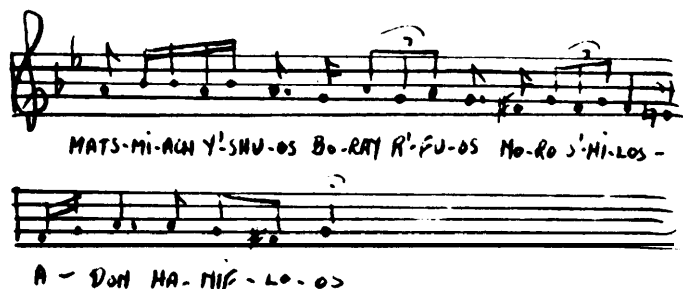
Truly and really, there is no such thing as Orthodox, Conservative or Reform Hazanuth. There is only good and bad hazanuth. The long-phrase form in the correct nusach is the most acceptable in all our synagogues. Of course, the modern form is reduced from the Orthodox form. And if a Cantor sings the El Mole Rachamim with innumerable modulations, and with uncountable arpeggio-like coloraturas, the result is not aesthetically tasteful no matter in which type synagogue it is rendered.

In every synagogue, and it does not matter which one of the groups it belongs to, the combination of contemporary Hazanuth consists of recitative and long phrases. The difference only is that in the modern

synagogue, the intervals in the recitative are consecutive. For each note, as many words as possible are fitted as the content of the text allows, until we arrive at the point which is sufficiently high in tessitura, and then the same thing is done in reverse, as we go down the scale, as for instance:



THIS ASCENT CONTINUES TO THE LIMITATION  
OF THE CANTORS RANGE AND THEN BEGINS  
TO DESCEND GRADUALLY - -



#### SUMMARY

We have made an effort to point out three forms of Hazanut, namely: The motif, Singing, and the Combination-singing and recitative. We have seen that Hazanut has a distinct form and on the basis of this form, it is possible to build for further progress and to preserve our Hazanut tradition. For many prayers would have long been forgotten if it were not for the nue-chaos in which they are rendered. We therefore pray:

KAYEMENU LECHAYIM VENODCHO LELOLOM UNZAMER

Keep us alive that we may thank thee and sing thy praise for evermore.

An interesting discussion followed in which Cantors Hohenemeer, Heiser, Belekin-Ginsburg, Wohlberg, Sonnenklar, Marton, Alt, Putterman and Prof. Salomon Rosowsky participated.

The session adjourned for lunch at 1:00 P.M.

AFTER NOON SESSION: Cantor Rubin Sherer, Presiding

Cantor Sherer opened this session at 2:00 P.M., and announced that the "Day Devoted to Cantorial Studies" will continue with the following -

#### II - THE CANTORS MUSICAL NEEDS

- a) Congregational Singing  
by Cantor Samuel Rosenbaum  
Temple Beth El, Rochester, N.Y.

#### PART ONE

Writing in the short lived "Jewish Music Journal" of June 1335, a well known cantor had this to say in the concluding paragraph of an article on "Congregational singing":

"It can be said that congregational singing will never entirely disappear from the Jewish American scene. But as soon as the economic depression has been passed and synagogues again begin hiring professional choirs. congregational singing will revert to its proper status, analagous to that of the English hymns in our Reform Temples."

For better or for worse our colleague's prophecy has not materialized. Almost 15 years have passed since it was made; we have seen the depression give way to recovery and then to war. We are now riding the crest of a fantastic financial boom and still there is no evidence of the demise of this practice. What may have started as a substitute for the professional choirs has grown into a popular practice in its own right. The demand for it has increased constantly.

'The use of congregational singing has in turn, had a pronounced effect on the form of our worship.

The modern service, can no longer be the rambling haphazard gossip session of old to be relieved by an occasional cantorial show piece or mumbled prayer. The modern average worshipper has little Jewish education or background. While he is thus retarded Jewishly, his aesthetic values have gone steadily higher. His interest cannot be held over a regular long time period with a weekly diet of vocal acrobatics and improvisation. But it can be held by permitting him to participate on his own level in at least part of the service through the medium of congregational singing.

It seems to me that the members of this Assembly must be willing and able to take a fresh view of our profession and the needs of our congregations. We must face the facts as they really are. Our whole synagogue structure is assuming a new look. Slowly, almost imperceptably but certainly we are evolving a new Jewish-American pattern. The synagogue is drawing to it a whole generation of Jews whose parents had almost given them up as lost to the Jewish community and synagogue.

The needs of this generation are therefore entirely different from the needs of their grandfathers. They do not want their csntortoentertain them with vocal histrionics in the synagogue. They can hear all the opera they want in other places. And who will deny that this is all to the good? Their Jewish education and background are meager and they have achieved a worldiness and sophistication which their grandfathers would have considered profane; they, therefore, get little inspiration or pleasure from the form of service that pleased their grandfathers. We can all remember how the worshippers of years ago, roused to great heights by a particularly moving cantorial recitative, would indicate their appreciation by plunging ahead loudly into the next paragraph while the last notes of the cantor still hung on in the air. Today, we rarely, if ever, hear this appreciative

hum of renewed prayer after a recitative. We are usually greeted by a loud and embarrassing silence broken only here and there by the prayer of a bearded oldster. The sad truth is that the great majority of our congregations cannot participate in the service on the oldster's level. They sit in silence impatiently awaiting the sermon.

It seems obvious that if the cantorate is to remain a vital force in the synagogue it must utilize another means of participation for the vast majority of our worshippers.

Congregational singing is such a device.

It offers the opportunity to participate musically and in the original hebrew under the leadership of the cantor. it automatically changes the function of the cantor from that of an occasional luxury to a daily religious necessity; from a star performer to a religious official ministering to the congregation in his chosen field of music. The cantor must become, as has the rabbi, a leader and a teacher. He is the one person in the synagogue picture best fitted by virtue of talent, training and background to select, teach and lead the music of the service.

There are those who will complain that because congregational singing must of necessity be of a simple nature it will bring with it a lowering of the cantor's art. I should remind them that simplicity is not necessarily a synonym for mediocrity. While the great cantorial recitatives of the past centuries are almost forgotten, the skarhove motifs remain alive and in use to this day. Certainly their endurance and vitality are eloquent testimony to their greatness. No one will debate the facts that the aforementioned recitatives were works of pure artistry in their time, but the shabby imitations that followed them, like mushrooms the rain, so cheapened this form that even the original gems have lost their lustre.

The cantor need not confine himself to simple nusach alone. The recitative has its place, even in the modern synagogue. But it should be chosen and presented with care.

The cantor must be prepared to interpret and emphasize some of the liturgy in the form of soundly constructed, non-repetitive recitatives. He should also be prepared to allow the congregation to participate in the form of congregational singing to the full extent of its abilities.

The service must become a well planned, carefully timed and meaningful period of devotion with the cantor, rabbi and congregation participating to the utmost each in his own way; thus making of it a warm but impressive religious experience. We should remember that the refrain: Lishmoah el harinah v'el hat'fillah is an exhortation to the almighty and not to the congregation.

## PART TWO

The first step in the introduction of congregational singing is a careful analysis of the structure of the service. This should be done in close conjunction and cooperation with the rabbi. The purpose of the analysis is to determine the overall length of the service; the approximate time to be devoted to the sermon; the selection of appropriate English and Hebrew readings and their placement at such places as will afford the cantor a respite at the most opportune point.

It should then be decided which sections can be adapted to congregational singing permanently (i.e., at all services). These sections should be introduced first.

Using the Sabbath Morning Service as an example, I think that those prayers having to do with the taking out and replacing the torah scrolls can be permanently assigned to the congregation.

In addition to these sections the only others which are permanently assigned to the congregation are En Selohenu, Alenu and the closing hymn.

Once these permanent fixtures are established the cantor can then introduce as many or as few additional melodies as conditions will permit. These selections need not be permanently assigned to the congregation but can be alternated between them and the cantor at the latter's convenience and discretion. If the cantor will only adopt a standard introductory phrase the congregation will soon learn whether or not it is to sing.

Once a plan has been decided upon the cantor's next task is the choice of the actual melodies. Extreme care should be exercised here. The melodies should be in good taste -- non-secular and within the bounds of the nusach. At first, the melodies should be lyric and rhythmic; afterward when the congregation has become accustomed to singing, the cantor can lead them into more complex intervals and rhythms melodies should be in keeping with the meaning of the text. Above all, let us leave the arias and the folk tunes on the stage where they belong. Musically, the tunes should have a narrow range and be pitched low enough for the congregation to sing easily. As for sources -- there are several good volumes available; those of Israel Goldfarb and of our own president, Max Wohlberg being my own particular favorites. A new collection by another esteemed colleague, Cantor Gershon Ephros and the late Cantor Jacob Beimel is another excellent source. Unless the cantor is particularly talented and especially trained, original compositions should be used only after careful and impartial soul searching.

It is a good idea not to throw out any melodies one finds upon arrival at a new congregation, even though they may not be of the highest quality. They give the cantor something to work with and the outright removal of such sections is likely to meet with a storm of protest from the congregation that may have become fond of these particular selections. After the cantor has added other new compositions and has gained the musical confidence of the congregation, he can begin to replace the undesirable. If a cantor is fortunate enough to find good selections in his congregation's repertoire he should not be too proud to continue to utilize them, Cold is where you find it.

The next and perhaps greatest problem is, of course, teaching the melodies. There are several methods, none of which will work for more than 25% of the time. But all of them together help somewhat. The most obvious method is for the cantor to sing the melody -- clearly, rhythmically and with no variations week after week. The rabbi can help by announcing a new melody before it is sung, and by urging the congregation to join in. He should, of course, set them a good example by joining in himself.

The learning process can be speeded up by supplying the congregation with mimeographed or printed music together with the transliterated texts. Although relatively few worshippers can read music, it is of some assistance to the few who can do so. When these few have learned the melody they will automatically become the leaders in the congregation and unconsciously help the others to learn.

The cantor can go a step further. He can organize a chorus and/or a study group. The chorus will attract the singers in the congregation who have a little musical ability. This group can add the synagogue melodies to its repertoire and sing them as a group at the service; thus strengthening the leadership of the cantor.

The study group, however, is even more practical. I have found that most people sing a little; but are not anxious to join a group that requires the discipline, rehearsal and time that a chorus does. Some are shy about singing in a choir in public. The study group makes no such requirements of its members. The group meets once a week under the direction of the cantor. The curriculum consists of musical and non-musical subjects. Part of the time is devoted to a discussion of the structure of the service, reading practice or another allied subject. This is alternated with the teaching and singing of the congregational melodies. Since the members are not asked to perform as a group (as in the case of the chorus) the cantor need do a minimum of drilling. He merely acquaints the students with the melodic line. If they so desire, they repeat a selection. If they do not, they go on to another. Some members don't even sing; they just listen. But it all serves a purpose. When these people get into the Temple at a service, each student sitting in his favorite place, each cloaked in the anonymity of the whole crowd and in the obscurity of numbers, they do sing. Since they are already familiar with the selections their contribution is important and helpful.

Of course, if the congregation is blessed with a more extroverted type of membership, mah naim unah tov, then by all means, the training of an amateur chorus is indicated and should be encouraged.

Synagogue singing should also be organized on the children's level in the form of Junior Congregations; when the adults can be of no assistance the cantor should not hesitate to turn to the youngsters for help. Most of the time they learn more quickly and more easily than their elders. If the Temple boasts of a volunteer or professional choir it can be of great assistance, too. The cantor must see to it, however, that they use simple, unison, or at most - two part arrangements of those selections which the congregation is to learn. The worshippers will be discouraged from singing by a choir that attempts to teach with elaborate, four part contrapuntal arrangements. Those cantors who have an organ at their disposal have the best answer to the educational problem; provided the organist observes the same cautions as have been suggested for the choir.

It should be remembered that a congregation can benefit from congregational singing though it have a professional choir, an organ or both. Somehow, group-singing gives a satisfaction to the participants which no finished performance by professionals can match.

One final thought on our proposed congregational songster:

The Assembly's music committee should continue to examine all available compositions as well as all new ones, as they come along. If the compositions meet the standards set for congregational melodies, the Assembly should immediately publish them and provide copies to all members. The selections could be published on a regular monthly or bi-monthly basis without waiting for a large number to accumulate. In an inexpensive mimeograph or offset form. If these releases will be made in loose-leaf form, each cantor will automatically amass his own volume. At the end of a year or two the selected melodies can be published in more permanent form.

In conclusion may I voice the hope that my suggestions have given you some food for thought and consideration. They are made with the prayer that they will in some small way help raise to the highest, the art and the prestige of our sacred calling. This calling has faltered many times but has been revived each time by forward looking men. Let us be worthy of them. L'chun' rannenah ladonay.

b) **Music Education in the Jewish Schools**  
by Mr. Harry Coopersmith, Music Director  
Jewish Education Committee of New York

Two years ago a country-wide survey was made by a music committee, set up by the Commission on Education of the United Synagogue in an effort to determine to what extent music played a part in the curriculum of the Conservative school; that is, how much time was devoted to it; how frequently and by whom the instruction was being given; what form it took; and what music materials were used. Comments regarding the value of available materials and the effectiveness of the teaching done were also invited.

The percentage of responses to this questionnaire was unusually high. Out of 230 congregations solicited, about 160 replied. An analysis of these replies made three major facts evident. 1) There was hardly a school which did not include music as a curricular subject despite the continually diminishing attendance at school. 2) Much of the material in use needed rethinking and re-vamping to suit the school needs of today. 3) Music instruction, when not given by professional music teachers, was relegated to others -- a classroom teacher, the Rabbi, a volunteer from the community -- but not the Cantor, the latter being regarded as either disinterested in or incapable of assuming the work.

Though the survey was illuminating to me in many respects, I did not need it to enlighten me on the latter point -- that of the Cantor's attitude to teaching music. Many years of experience in the school-music field had indicated to me that when the Cantor did any teaching at all, he approached his assignment in one of two ways: the first -- with condescension and fastidiousness, as one approaches a malodorous object -- sideways, with eyebrows arched, nose high in the air, and fingers extended just sufficiently to touch the object without really soiling one's hands; The second approach is with an air of martyrdom that one with such fine musical training and accomplishments should be expected or required to concern himself with teaching ditties to an unselected, untutored group of children whose musical achievements at best do not approach his artistic standards.

With either of these approaches to the teaching, it is not difficult to forecast the kind of results the Cantor obtains nor to wonder that after but a brief demonstration, he is graciously, or otherwise, relieved of the job which is then reassigned to almost anyone else.

This strange phenomenon in the Cantor used to puzzle and disturb me. I am no longer puzzled but I am still troubled. I used to ask myself, "Can it be that the American Cantor, seeing as he must, how radically different is the conception in this country of the role of the Cantor - yes, even of the Rabbi -- from that in vogue in the country from which he hailed -- is it possible that he could yet futilely cling to the European concept which would, of course, regard any such assignment as teaching as an affront to the dignity of the Cantor's position?"

Can it be that the Cantor's vision is thus so beclouded that he cannot recognize how invaluable a tool he could have at his disposal -- a tool for bringing emotional release and exhilaration, and for enriching the lives of his pupils? (Can it be that he does not realize the infinite joy which comes from seeing children react thus?)

Would the Cantor voluntarily forfeit to others, often less qualified, the privilege and opportunity of serving as a medium for conveying to new generations the many hopes, joys, history and poetry of our people?

Lastly, if for no other reason, would not the self-interest of the Cantor indicate that the ultimate support for his work is in large measure dependent on the attitudes of those new generations -- attitudes which are best developed when the ears are still fresh and musically unadulterated?

Knowing the Cantor as I think I do and having faith in his awareness of his environment and its problems, I feel certain that he did not secede from his responsibility willingly, but rather out of a sense of frustration. The plain fact is that he did not feel adequate in the teaching situation; he was not prepared to cope with it.

At no time during his prolonged preparation for the Cantorate was there any implication that part of his function as Cantor would also be to teach. No mention of method, techniques, materials, or administrative "know how" was ever made, even peripherally. In all likelihood, even his teacher had no knowledge or understanding of these problems.

The well-trained Cantor emerges from his training with a thorough grasp of the various "nuschaos" and their application; he can render, flawlessly, many complicated settings to any one of the main prayers; but he flounders pitifully and helplessly when he has to teach a gathering of youngsters, or for that matter, oldsters as well, a simple, congregational tune.

The defeat, frustration and humiliation born of his inability to cope with so simple a problem moved the Cantor to construct barriers behind which he took shelter -- the dignity of his position; possible impairment of his voice; infringement on his time; and -- but you know them all,

Will something be done about this situation?

Placing the subject of music education on the agenda of this assembly is evidence, at least, of an honest recognition of its importance and is, I hope, a first step toward seeing that something is done.

So much by way of introduction. Now to the main thesis of this paper -- Music Education in the Jewish School.

To an audience of this kind I know it is not necessary to expound the meaning of music education. A discussion of its objectives, or, at least what I conceive to be its objectives, is, however, in place.

#### MUSIC OBJECTIVES

1. One of our major aims in music instruction is to give our children a positive and pleasurable experience with Jewish song as such an experience in which they can find emotional release and a satisfying identification with Jewish life.

In order to give the child proper perspective and as rich an experience as possible, we want to draw, in teaching, upon all of our musical resources -- on all of our music literature -- liturgic, Hasidic, Yiddish, Palestinian, Art and Folk songs -- all that has been expressed by our people, reflecting their lives and experiences and which, in turn, influenced their lives.

2. We should like to make our children aware of the fact that we are -- even today -- a continuously creative people; that Jewish music is not something hoary and ancient, something yellowed or moldy but rather, that it is a constant, living and dynamic expression, creates not alone by skilled musicians but also by plain folk; not expressed by trained singers only, but also by ordinary, untrained voices -- by everyone.

With such an awareness will come, we hope, an interest in Jewish concerts, records, radio programs, and in the musical services at the synagogue. Interest in that which is current stimulates curiosity in how it came to be. The kindling and intelligent handling of such interest while the child is at school means a sustained interest beyond the school walls and into adulthood.

3. Jewish life, especially in this country, is much divided. It is fragmented into various political, religious and landsmanshaft groups of all shades of opinion and beliefs. There are not too many binding or caaenting elements in it. These differences naturally manifest themselves in our schools as well. Music is one of the few subjects which cuts across such divisive barriers and provides a medium for strengthening the bonds between our people.

As music educators, we try, through music, to provide opportunities through which child, parent, neighbor and friend can find common expression. To the extent to which music becomes a daily expression at home, at the table, in the celebration of Sabbath and festivals, and at communal gatherings in lecture halls, in centers and in synagogue, to that extent will it have meaning, vitality and continuity of development. Without home, communal and synagogue integration, that interest will soon cease -- almost certainly upon graduation or with the cessation of attendance at school.

4. de attempt to integrate music with as many school subjects and activities as possible -- with history, geography, customs and ceremonies, prayers and language study. The chances of learning these subjects and retaining them are by far improved if they are done in conjunction with or through music. However, in bringing about this integration, the quality of the music used and the standard of performance must not be sacrificed. The results obtained when music is selected only because the text is relevant, without regard to its other attributes, will not do justice either to itself or to the subject it is intended to serve.

5 Jewish education has as one of its aims the integration of the child into the religious life of the community. If he is to assume his proper role as a future member of the synagogue, he should be adequately prepared for it during his formative years. We believe that through music we can help to effect that integration. The musical services used, should, however, be carefully presented and the songs which are selected should definitely be within the grasp of the child. The musical service must be a pleasurable and meaningful experience during the "now" of the child and not only ultimately. In this, as in all of our teaching, we have learned that a child bored once too often may be permanently lost, not only to Jewish music, but often to Jewish living as well.

I have not exhausted the objectives of music instruction; rather I have confined the list to those well within the realm of possible achievement within our schools. We recognize that within any one school, one or another of these objectives will be singled out for greater stress as a particular event or situation dictates. From school to school, also, such factors as community sentiment and the general orientation of the school will determine which objectives will take precedence. However, to the extent that more rather than fewer of these objectives are encompassed -- to that extent will the music program be a well-balanced one.

Assuming then, that we are in general agreement or, at least, that we understand each other with regard to our objectives, our next concern is with the teaching process into which these objectives are to be incorporated and through which they are to be achieved. As you can readily see, the child's voice is our basis instrument and our approach to the teaching of songs is largely



through the rote or imitative process - since the child comes unprepared to read music at sight and the limited time at the disposal of the Jewish school makes such preparation there impossible.

#### PREPARATION

In teaching a song as in all other teaching, the teacher must visualize the procedure of the lesson beforehand, preparing adequately -- very adequately, that which can be prepared and anticipating situations which are likely to arise. Nothing so destroys children's natural pleasure in singing as a music lesson presented with the uncertainty which inevitably accompanies inadequate preparation. Children invariably sense the lack of confidence and react to the teaching either with phlegmatic unconcern or boisterous rowdiness.

These are some of the questions that the music teacher should ask himself in considering whether his preparation has been adequate: Is he thoroughly familiar with the songs - and by "song" I mean not only the melody but the accompaniment and the background text? Is the piano placed in a spot and at such an angle that the teacher can encompass the majority of the children in his gaze? If there is an accompanist, is there a clear understanding as to the choice and the order of the songs, the introductions, the interludes, keys, tempo, etc? Is the teacher within sight of the accompanist so that the beats of both are coordinated. Even children object to the confused counterpoint created by two people each going his own merry way. Nothing so mars the spirit of an assembly as misunderstandings between adults which have to be rectified just at the moment when children are motivated for a specific activity. Are the pupils provided with the texts of the songs? If a blackboard is used, is the writing legible and large enough to be seen? If slides are used, is the machine properly connected and focused and are the slides arranged right side up instead of upside down? If mimeographed sheets are used, have they been checked for clarity, cleanliness and correctness? If books are used, is the quantity sufficient and the distribution orderly?

#### MOTIVATION

It is a truism in education that children must be properly prepared for the presentation of new materials. A good teacher rarely launches into a song without having something said or done which will create a desire and establish a reason other than the teacher's will for the learning of the song. This motivation can be accomplished in many ways: Sometimes by telling the background of the song - how it came to be, by whom it was composed and for what occasion; sometimes by telling a story pertinent to the song; oftentimes by linking the song to an occasion already experienced or about to be experienced; occasionally by presenting the song on its own merits as an aesthetic experience. The particular method used is determined by the song, the occasion and the nature of the group. The good teacher will be careful to avoid the monotony which results from overuse of any one approach. Above all, he will bear in mind that motivation is a means to an end and not the end in itself. He will, therefore, see to it that the time consumed in motivation is in reasonable proportion to the total music period.

#### TEACHING OF THE SONG

Now the teacher is ready to present the song itself by singing it simply and unaffectedly. Experience indicates that a person with an ordinary voice, pleasantly used, often gets better results than one with a beautiful, well-trained voice, purely because the one with a beautiful voice leans so heavily on his ability to sing and is so absorbed in impressing the children with his

own gifts that he does not give adequate attention to the teaching process. The temptation to become the exhibitionist instead of the teacher, even to the extent of distorting the rhythm or character of the song is not easy to resist. I will never forget the pertinent remark of an impertinent youngster when once I witnessed such a lesson - "Cantor, please, you sing so loud I can't hear the music."

In the presentation, the whole song - even if there are several stanzas - should be sung. Singing the several stanzas or resinging a song, if it is short, after creating adequate reasons for doing so, will further the learning process by providing repetition without monotony. The inexperienced teacher, forgetting how long it took him to master the song, often invites the children to sing it after only one hearing, and then wonders at the cold or confused response.

When the teacher is satisfied that the entire song has been presented adequately, he is ready for the next step, which is the participation of the group. Unless the song is unusually short and simple, it should be divided into musical figures or phrases, of such length as to be within the memory span of the group after but a few hearings. The children should be invited to try the first phrase after it has been presented alone, and they should be given sufficient trials at it to master it, but should not be made to repeat it so many times that they become bored. This process is continued, a phrase at a time, until the whole song is learned. The teacher may shorten the process, however, by directing the children's attention to similarities of phrases, without, of course, using technical terminology.

Many songs will elicit a much more enthusiastic response if, instead of teaching them phrase-wise from beginning to end, the teacher selects the simplest and most "catchy" units and has the group take them over as soon as possible while he chimes in with the more difficult parts where they occur. This provides for more immediate class participation and, at the same time, accomplishes the class' unconscious assimilation of the most difficult parts, through additional hearings. Moreover, success with part of a song affords a stimulus to concentrated effort on the more troublesome spots.

A word of warning is here in place against the use of mere mechanical repetition, the reason of which has not been made clear to the children. The cheder method of "noch amol" without the why or wherefore will rarely lead to anything but fatigue, disinterest, and resentment. The method of drill should be varied if monotony is to be avoided. A creative teacher will find many ways. He must always keep in mind, however, that whatever stunt is used, the ultimate goal is not the stunt but the improvement of the song.

In planning and conducting the music period, the teacher must always watch the interest-span of the group carefully. Too much time should not be given to one song. On the other hand, one should not flit from song to song without leaving a definite foundation upon which to build at the next lesson. It goes without saying that disparaging or sarcastic remarks, especially when the group is slow in learning, are always to be avoided. On the other hand, compliments and flattery unjudiciously used are equally to be disdained.

#### MATERIALS

Of equal importance with the teaching method used is the song material selected. The type of song material used and the level of difficulty are important determinants of the success or failure of a song period. No amount of good teaching will surmount the initial handicap of poor or unsuitable materials. The following questions should be asked of one's self in the selection of the

material. Is the song in a suitable range for the child's voice? Is the poetic content and text on a child's plane and within his experience? Does the song have "wearing" quality and at the same time, will it give the child immediate and not only ultimate pleasure? Does the song suit the occasion for which it is intended? Is the piano accompaniment suitable and is it so played as to aid and not hamper the learning process? (Too often the accompaniment is considered not an inherent but a very incidental part of the song, and the piano is regarded as a percussive means of accenting rhythm or of drowning-out weak spots in the singing.)

And one important overall question: "Do the songs fit into a scheme or a plan - into some kind of curriculum, or are they chosen, planlessly, haphazardly, without an architectural design or goal.

Enough now of objectives of music teaching methods - what of the organization of the school with respect to the music-teaching program?

The average school allows but one day a week for concentrated music instruction. The music teacher either instructs each class separately in its own room or in a special music room, for about twenty minutes; or else he teaches groups of graded classes, a whole session, or even the whole school assembled together for a half-hour. The procedure used and the total time allotted to music in that one day is dependent, of course, on the general school schedule, the physical facilities, and the total number of hours the children attend.

This, then, is what the average school does about music. I say "average school"; some schools have considerably less than this and some have this plus such an additional activity or activities as a choir and a "chazanim" group.

Is this enough? Is it all that is feasible in the Jewish school?

In terms of our schools in the past, where no music instruction at all was given, it is surely an advance. But the difference in the child's environment, Jewishly, outside the school then and now must not be overlooked. When most of us were youngsters, Jewish music was a part of everyday living at home and in the community. We were not taught it; we simply absorbed it. "Kiddush" and "Zmiros" at the table were a matter of course; attendance at the Synagogue -- routine. A "Bris" or a wedding was an occasion for Jewish song -- folk and liturgic.

Today the environment can no longer be counted on to supply this unconscious or indirect learning. (What little music does occur in it on such special occasions as "Bar Mitzvahs" is generally of such a nature that it is too painful to talk about). The school, therefore, must assume that which the environment once supplied gratuitously. It must exploit all possible channels for the expression of Jewish music, or our music will become a museum piece and with it the cantor.

What else, then, can the school do? There should be a children's choir in every school that has an enrollment sufficiently large to make it possible. Adult choirs composed of alumni, parents and other congregants should be organized. Not only should classic and contemporary synagogue music be taught them, but their repertoire should also include examples of all of our other music.

"Hazanim" groups can be created to give the youngster an opportunity to take over the Children's service, and later, as an adult, to be ready to act as a non-professional "Baal Tfilah" when the occasion demands -- just as our parents did.

Soloists (children and adult) should be coached in the best of our folk and art song and occasions created for them to be heard publicly. (Appreciation groups for discussion and asking programs, Orchestral ensemble groups, etc.)

Does this program really belong with the framework of the school? Doesn't this mean breaking out of the confines of the school walls into the community? Yes, it certainly does! But if we regard schooling as a continuous process ending only with life itself, then our job must be to carry through into all age levels. If we are really to reach our children, we must also reach their parents, their sisters and brothers, and their neighbors, as well.

Can such a program be accomplished or am I talking unrealistically?

If an average music teacher can achieve so much of it within one afternoon a week (he earns his living out of five or six schools and cannot come more frequently) how much more could be done by the cantor whose affiliation and loyalty are with one institution!

Does the Congregation want such a program? Will it pay for it? The Congregation will want it and will pay for it if you, the cantor, will invest energy and effort to prove its merit, without waiting to be asked,

Though we've already lost a generation of Jews who had first-hand experience of the significance of Jewish music in the lives of our people, the bond to the past is not yet destroyed. There are memories -- though dormant, they can still be awakened. In most communities the cantor is the one to do it. His relationship to our emotional treasure-house and its values parallels the rabbi's relationship to the spiritual and intellectual values. Both are conveyors of that which was and creators of that which is to be. Each one must assume his own responsibility without waiting to see what is being done by the other. Neither should one cantor wait for the other, lest the result be similar to that indicated by the following story:

Once upon a time, things were going rather badly in the world, and the people were very much distressed. After many conferences and sessions, where long and tedious papers were read, it was resolved that the source of the difficulty lay in man's inability to make his prayers sufficiently audible to reach God's ears. It was therefore decided that on an appointed day and time, each man should set up a din -- the greatest din possible. The resulting sound would then be so mighty as to split the heavens, and God would then realize that there was a people below whom he had evidently forgotten. For months tremendous energy was generated to gather instruments of noise. At the same time, however, people began to buy up hearing-devices, for each was curious to hear how such a mighty noise would come off.

Finally, when the long-awaited moment arrived, so busy were the people with listening and so great was the silence which resulted that the only sound heard was that of a fire cracker accidentally set off somewhere in Brownsville.

The papers of Cantor Rosenbaum and Mr. Coopersmith aroused a great deal of interesting discussion in which about 30 participated.

Mr. Erwin Jospe, music director of Anshe Emet Synagogue Chicago, Illinois suggested that the United Synagogue organize the music directors, organists, composers, etc., into a body similar to that of The Rabbinical Assembly and The Cantors Assembly. Cantor Putterman thereupon suggested that if Mr. Jospe will submit this proposition in writing, setting forth the purposes, aims, etc. of such an organization, that he would see to it that it be referred to the officers of the United Synagogue for its consideration.

Cantor Maurice Goldberg of Chicago extended greetings in behalf of Cantor Todros Greenberg, President of the Chicago Cantors Association.

Cantor Louis Rosen led in Minha, and Cantor Charles Gudovitz in Maariv. The session adjourned at 5:30 P.M.

WEDNESDAY, FEBRUARY 23rd

THE CANTOR - His Role, Influence and Needs.

**MORNING SESSION:** Cantor Jacob B. Kleinberg, Presiding  
The Laurelton Jewish Center, Laurelton,  
L.I., N.Y.

Cantor Kleinberg opened this session at 10:35 A.M. and introduced the following program -

I - 'The Role of the Cantor in the Community'  
by Cantor Myro Glass  
Beth-El Zedeck Temple, Indianapolis, Ind.

Mr. Chairman and Dear Colleagues:

I consider it a privilege to discuss with you the subject entitled, "The Role of the Cantor in the Community"; as I feel this subject is a vital one, and trust that you, dear friends, will give some thought to this matter, which I personally feel, that the pattern which I will present to you, can elevate the Cantor of today, and especially of tomorrow, to a higher standard in the Congregation and in the community.

Before going on with this subject, I feel that it is necessary to go back to the time when it was a necessity to form synagogues and houses of learning, many centuries ago, and we found that the Chassan played one of the greatest parts in the Jewish community life. The Rabbi was the authority on the interpretation of the law, and delivered only two sermons a year. However, the Jews of that time lived a wholesome Jewish life, and with all their trials and tribulations, they found the greatest inspiration by listening to the Chassan in the synagogue, chanting the services. The Chassan played a prominent part in ceremonies such as engagements, weddings, births, funerals, and many community celebrations. He was the center of Jewish life, to which he brought joy and happiness, as well as, comfort and consolation, through his singing. This continued also during the time when the Jews were in the ghettos and even after the emancipation, when the Reform Movement began to appear on the Jewish scene, and yet the home and study and synagogue life of the majority of our brethren in Eastern Europe and other lands was greatly entrenched with Jewish culture, and the Cantor to play a vital role in Jewish life.

A great many Jews, who were forced to struggle for a livelihood, looked forward to each Sabbath, at which time they would flock to the synagogues and enjoy the inspired chanting of the Cantor. The role of the Cantor at that time was also on a high level, as we know that many high dignitaries from the Christian world, on many occasions, visited the synagogue in order to listen to the inspiring chanting of the Cantor.

Even here in our country, during the time when unlimited numbers of our people emigrated to America, there was still, for a short period, the desire to hear the Cantor chanting in the synagogue, especially, when great Cantors came from Europe, with a special gift for chanting, who drew thousands of people to listen to them. However, the American-born generation of Jews has not been raised in the same spirit as their parents and grandparents before them, and by the same token, Jewish life has diminished in the home, study, and synagogue. However, just at the right time, the Conservative Movement came into being, which I feel has a pattern for the American Jew of today and tomorrow, which aims for the survival of

Jewish life in our country. The Cantor of today has a limited field, since the Rabbi has to preach sermons, and in many instances inserts English reading into the service, so that the Cantor plays a secondary place in the Congregation. Even the greatest improvisations of art, does not seem to penetrate the younger generation of today. We, like the Rabbis of old, have limited activities, and yet, of necessity, the Rabbi of today must do so many things, even though they are not within the realm of his position, since Jewish life is at such a low ebb.

I know that many Cantors feel that they are stagnant in their profession, and yet I feel that there is a rich field for Cantors ahead, both present and future Cantors, wherein they will play a vital part in the synagogue and in the community, where he will be elevated to such a height that he will be admired by everyone.

Therefore, I feel that the Cantor must simultaneously perform a variety of tasks and duties, much the same as the Rabbi of today must do. Besides chanting the service, the Cantor should participate in the Religious School work, by teaching the children of the school liturgical melodies as well as Hebrew-Yiddish songs. With this he endears himself to all the children and through the children, their parents. The Cantor should have a group of children to teach them Chassanuth. The Cantor should also develop a Glee Club or Sisterhood Choir. With all this activity in the Congregation, he gains stature. The Cantor in the community should take a vital and active interest in Jewish affairs, such as Zionism and other community activities, and he should take an active part in as many of them as possible, and by so doing become an important figure in Jewish community life.

The Cantor should come forth with substantial contributions to vital Jewish needs, so that the community will know about it. The Cantor should have a musical group in the community, and foster cultural radio programs periodically, where he will gain friends. By so doing, he gains the good will and respect of Jewish and non-Jewish groups.

Since the Conservative Congregations are now well established in this country, and there are many more to come, I feel that the Cantor, by following the above pattern or form of activities, has a glorious future.

I am of the opinion that Cantors should not travel around and give concerts in other communities, as he misses many days during the week, and loses contact with his Congregation and his community.

It is my opinion that Cantors should not accept engagements in Congregations where there is a permanent Cantor employed -- it is not ethical. Some of these Cantors do not even find it necessary to ask whether the Cantor of such a Congregation will agree to a guest Cantor singing in his place.

The way that it stands now, I feel that there is a lack of interest on the part of the majority of many of our Cantors in taking an active part in the extra-curricular tasks, that I feel, are so important to elevate the Cantor. For instance, for the past number of years, I have been honored with the national chairmanship of the Palestine Symphonic Choir Project. The aim of this project is to colonize Cantors and Artists in Palestine. On many occasions, I have appealed to some of my colleagues, personally and through the mail, to help in this noble work, and with the exception of very few, have received a negative reply, or no reply at all, which indicates a great lack of interest. The reason I mention these things, is due to the fact that we, ourselves, are limiting our field by this very lack of interest, and it is in our hands to enrich our noble profession as Cantors,

in many fields. By doing this, we are helping ourselves, we are helping our Congregation, and our communities, to enrich Jewish life and by that I see for the Cantor of tomorrow, a glorious future for the thousands of Cantors to come, if they follow the suggested pattern.

II - Hazanut Bimdinat Yisrael

by Gershon Swet

Israeli Journalist and Writer

Mr. Swet delivered a most interesting and illuminating paper in Yiddish. The following is a digest of his talk,

Gershon Swet, Israel newspaper correspondent and lecturer of the Israel Broadcasting Station, gave a review about the problems in Chazanut in present-day Israel. As background to his lecture, he described music life in Israel in general - the Israeli Philharmonic Orchestra which compares favorably with any of the famous orchestras in the world; soloists and instrumentalists of outstanding quality; choirs; chamber music ensembles; music schools in Jerusalem, Tel Aviv and Haifa, where approximately 2500 young people are studying various music instruments and are receiving instruction in theoretical subjects of music; the composers of the Palestine song; and Israeli symphony composers.

Turning to Chazanut, Mr. Swet stressed the contrast between sephardic and ashkenazic Nus'chaot. At his remark that Ezra Aharoni's music sound to him like Arabic tunes, a sephardic teacher argued that Lewandowsky's "Hashkivenu" sound in his ears like Moscowite music. The lecturer mentioned the Yeshurun Synagogue in Jerusalem and its mixed crowd of worshippers. He believes that it will take generations until a new specific Israeli Nusach, Hatfillah will emerge, and that the time will come when such a newly born Nusach will be canonized in Israel in the same way as the Gregorian melodies have been canonized in Catholicism.

Gershon Swet further dwelt on the share taken by Chazanut in the programs of the Israel Broadcasting Service. Records of cantoral music are being transmitted frequently, lectures can be heard over the radio, and the broadcasting transmissions of Slichot from the Tel Aviv Synagogue, arranged during the past few years, have already become tradition. Would it be wise to transplant Sulzer and Lewandowsky, Naumburg, Weintraub and Novakovsky to Israel? This question cannot be answered lightheartedly. Lecturer is of the opinion that the line of an anthology should be followed, i.e. to select the most valuable works of our liturgical composers, which follow a traditional trend, and to avoid by all means the indiscriminate adoption of the style of those composers who have tried to imitate in Jewish liturgical music the pseudo-European romantic melodies.

Mr. Swet then proceeded to deal with the problem of the sephardic pronunciation in liturgical music. Once, when a liturgical composition by Michael Yilner, Unetane Tokef, was performed in the sephardic pronunciation, which required changes in rhythm, the work greatly suffered.

To conclude with, lecturer spoke about the research into the origins of Jewish music, undertaken by the late Robert Lachmann, by Idelson, Salomon Rosowsky, and others. On the basis of ancient Nus'chaot, he said, a new Israeli Nusach Hatfillah will be born in a generation or two, doing full justice to our past as well as our present, and giving in our prayers to God expression of the spirit of our people which had to walk a long road - taking 2,900 years - from bondage to freedom. The heralds are already showing up. The liturgic compositions by Starominsky, Ben-Chaim, Salomon, and others are an in-

dication if a new Israeli liturgical style developing gradually.

At 12:40 P.M. the chairman recessed this session for lunch.

AFTERNOON SESSION: Cantor W. Belskin-Ginsburg,  
Presiding Adath Jeshurun,  
Philadelphia, Pa.

Ladies and gentlemen, let me have your attention, please.

We are about to begin this final session.

Members of The Cantors Assembly, and friends; I regret sincerely my inability to have been here at the morning session. I was obliged to go back to Philadelphia. I know that it is my loss. Although I intend to read every word that transpired this morning, in the printed report, one can never get the nuances and the overtones that occur during a meeting, particularly during the question period; and, as I say, I regret that I was not here to hear it personally.

It is a difficult thing to serve two masters, and they do say that the Lord is a rather jealous one.

During the entire convention, you must have felt, I suppose, as I did, that it has been most enjoyable, most beneficial, instructive, and fruitful throughout, beginning with the business session on Monday, down through the social session, in which Cantor Hohenemser led us in the singing, down through the wonderful and unforgettable and unattainable records that we heard produced through the efforts of Dr. Reichlin; and thanks also to the ladies for that wonderfully intimate social evening that we had afterwards. (Applause)

It was indeed gratifying to observe the splendid spirit that pervaded this entire convention, and we even found the same spirit in the Mincha and Maariv services throughout the two evenings.

I say that a certain spirit pervaded the entire atmosphere, and there was such facility and smoothness and proficiency about it, that you must have reached the conclusion that there must have been a guiding hand to create this sort of atmosphere.

Of course there was, and although we had the help and assistance of Cantors Wohlberg and Adolph, and Dr. Cordon, of the Executive Committee, the great bulk of the tremendous amount of work which must have gone into the preparation for a convention-conference of this sort was done and accomplished by that person.

I think I need give you only one *guess* as to who that person was. (Applause)

SPEAKER FROM THE FLOOR: Are you referring to Cantor David Putterman?

CHAIRMAN GINSBURG: If you want a job well done, it has been said that you give it to a busy man, he will do it more efficiently and with greater dispatch.

Those who were here yesterday heard a recital from his own mouth of the extent of his activities, his work with the synagogue -- his own synagogue -- his teaching, his connection with the United Synagogue, his concert and his lecture work, and the tremendous job that he undertook for The Cantors Assembly, to each of which he brings a sincere love and aggressiveness and attention, and a keen interest *in music*.

de was a busy man, yet he found time for a great many details.

If you wanted details worked out, we have said, "Don't let George do it, let David do it." If the cantors have troubles that need adjustment, let David do it, let David adjust it. If there is a difficult question that comes up before the Placement Bureau -- and Heaven knows, I would not want that job for anything because you certainly do incur the displeasure, if not the ill-feeling of all factions that come to you for placement.

If you need a diplomat for handling that job, let David do it. If you needed sandwiches for the social committee, let David do it. If you had to push around a piano, or Chairs, I saw David do it.

So now what is more natural than if we wish to find out what has been accomplished in the past, in The Cantors Assembly and what we can look forward to in the future, both in retrospect, as well as in prospect, when we wish to set the tone of this afternoon's meeting, what is more natural then, but that we let Cantor David Putterman do it. (Applause)

### III - Retrospect and Prospect

by Cantor David J. Putterman, Director  
Dept. of Music of the United Synagogue of America  
Cantor, Park Avenue Synagogue, New York, N.Y.

Last month The Department of Music of the United Synagogue of America began its third year. On April 1st The Cantors Assembly will have completed two years since it was organized. It is, therefore appropriate at this time that we review our accomplishments in retrospect and direct our thinking towards planning for the future.

#### RETROSPECT

##### Registry and Placement:

a) Our files indicate that we have complete records of 336 Cantors who are enrolled with us. Up to this date we have placed 66 Cantors in yearly positions and 53 Cantors for the High Holy Days, making a total of 119 Cantors who were placed by us.

b) We have served 168 Congregations, 59 of which are affiliated with the United Synagogue and 109 that are not affiliated.

c) 15 organist - choirleaders, and 4 choir singers have applied to us for positions.

##### Student Cantors:

A total of 52 men have turned to us seeking advice on how to become Cantors. The only information we could give them, was that we did not as yet have a school for Cantors.

##### Advisory Committee:

The advisory committee of the Department of Music prepared a complete detailed curriculum for a proposed school for Cantors, that was submitted to the Acting-President of the Jewish Theological Seminary of America.

##### The Cantors Assembly:

The Cantors Assembly now has a membership of 88 Cantors representing 23 states, 63 of whom serve in

Synagogues that are affiliated with the United Synagogue of America, 21 in Synagogues that are unaffiliated, 3 who are at present unemployed and 1 who is retired and pensioned.

##### The Retirement Plan:

Thanks to the good offices of the Joint Retirement Board, the generosity of Mr. Michael Stavitsky and the untiring efforts of Mr. Lawrence M. Helfgott, the retirement plan which heretofore was available only to members of the Rabbinical Assembly, is now likewise available to the members of the Cantors Assembly. This plan assures our members economic security upon retirement, May I propose the adoption of a resolution which will appropriately express our collective gratitude to the Joint Retirement Board for their favorable action in our behalf.

##### Railroad Clergy Certificates:

The Eastern, Southern and Western Clergy Bureaus have authorized us to issue endorsements to members of the Cantors Assembly, thereby making it possible for our members to travel on railroads at reduced fares.

##### Songster for Congregational Singing:

Our music committee is working diligently analyzing, compiling, editing and preparing all available materials for the publication of a Songster of congregational melodies that help to standardize congregational singing and make available a most needed and useful authoritative collection of congregational melodies.

##### The Cantors Voice:

Our Committee on Publications has begun, very modestly, to publish a monthly newspaper called "The Cantors Voice". It contains much that is informative, interesting and of cultural value. You are urged to send any data of interest to its editor for publication. If you are desirous of receiving copies of The Cantors Voice, please send us your name and address.

#### PROSPECT

1 - Music Library: We have made little or no progress in developing and enlarging the Jewish music library now housed at the Jewish Theological Seminary of America. I propose that our music committee be authorized to offer its assistance and cooperation for doing so.

2 - Record Library: Little or nothing has been done to create a library of Jewish recordings that shall contain all available records and which shall make every conceivable effort to reproduce copies of old recordings now out of print. We are in grave danger of losing a veritable treasure of Jewish music and of the voices and art of many great Cantors and composers who are no longer with us. I propose that a Record Committee be appointed for this purpose.

3 - The Need For An Appropriate Wedding March: Within the past few days, the Union of Africa launched a nation wide contest for a new Wedding March that will reflect the spirit of their people and make it possible for them to dispense with the marches of Mendelsohn and Wagner. For years I have been agitating against the inappropriate use of Mendelsohn, Wagner, I Love You Truly, Oh Promise Me, Because, At Dawning, etc., etc., at a function so sacred as a Wedding service. I propose that The Cantors Assembly commission Ernest Bloch to

compose appropriate Wedding music, or that we launch a contest offering a cash prize of \$500 - for the winning composition.

4 - Unethical Practices: At this time, painfully and unhappily, I bring to your attention certain practices which continue to be perpetrated. I do so only in the hope that by making them known, they will be eradicated.

A) Recently the president of my Synagogue received a communication from a Rabbi in Philadelphia-- the contents of which I now quote -

"Worthy Congregation:

You are now approaching the season when Synagogues will be interested in acquiring the services of outstanding Cantors, Shohtim and teachers. Our organization is in a position to offer a real service to both Congregations and the Jewish Clergymen.

Very few congregations have succeeded in finding the proper persons to suit their needs by merely advertising in newspapers..

Our Pulpit and Platform Personalities Bureau places at your disposal a combined 36 years of experience in the Rabbinical field.

A call or a letter to us will bring you experienced analysis of your problems as well as a satisfactory solution.

We have a complete list of Rabbis, Cantors, Shohtim and teachers.

Hoping to gain and deserve your confidence as we have earned that of the many outstanding Pulpit and Platform Personalities in America.

Sincerely yours,"

Something must be done about such flagrant unethical practices perpetrated by no less a person than one who calls himself Rabbi. I suggest that this matter be referred to our Committee on Relationship, and that they be authorized to devise ways and means of eradicating such practices.

B) I direct your attention to another practice which ought not be. Cantors who were interviewed and auditioned for placement with apparent success, were subsequently informed that for reasons which could not be divulged to them, their applications were not being considered. Upon investigation, I found, that the Rabbi of the Cantors' former Congregation informed the Rabbi of the Congregation to which the Cantor had applied that he, tho Rabbi, did not get along with that Cantor. It seems to me that there are at least two specific valid reasons why such tactics should cease. First - If Rabbi A did not get along with Cantor A, it does not necessarily follow that Cantor A will not get along with Rabbi B. Second - It is most inconsiderate and unfair to allow personal misunderstandings and grievances to endanger or deprive anybody of his means of earning a livelihood for his family and himself. I suggest that this matter be brought to the attention of The Rabbinical Assembly and that we request them to cooperate with us in eliminating such undeserving practices.

C) I shall now "put the shoe on the other foot" and point out that there are Cantors in our midst who sign contracts with congregations, and who literally speaking, before the ink of their signature has had an opportunity to dry, turn to us for placement. I recommend, unless there are exceptional or unusual circumstances, that no Cantor shall be eligible for placement Until six months have elapsed of a one year contract, and fifteen months of a two year contract.

D) I shall now deal with the factual experiences of some congregations that resort to practices unbecoming the conduct of institutions dedicated to the service of God. May I present two specific cases of congregations both of which are large and influential. both have spiritual leaders who are men of eminence, respected and revered by their communities. Both Rabbis are members of The Rabbinical Assembly. Both Synagogues are affiliated with the United Synagogue. In one congregation they knowingly engaged a Cantor who had a store in the community where he practiced optometry. 'The other Synagogue knowingly engaged a Cantor who was totally ignorant of Hebrew and they therefore instructed their Shamos to give their newly elected Cantor lessons in elementary Hebrew. The ultimate result, the optometrist lasted four months, the Hebrewless Cantor four weeks. Such unworthy practices tend to shake the very foundation of our existence. The congregants of such congregations, ignorant of the unwise choice of their committees are prone to conclude and say, "What do you expect - that's the kind of Cantors we have today". We must appeal to all who are concerned with the sanctity of Synagogue worship and ritual, to cooperate with us in uprooting and eliminating such incompetence.

5 - &e Cantors Musical Needs: a) There is a great need for recitatives for Cantors, with or without organ accompaniment. There is likewise, a dearth of Jewish organ preludes, postludes and incidental organ music. We should encourage composers to submit their new compositions to our music committee, and undertake to publish deserving works.

b) The Cantor of today must be the all embracing musical personality in his Congregation. He must therefore be proficient in every conceivable manner that is related to the profession.

6 - Regional Get-Togethers: In our Assembly, where members are located in 23 states, it would be most advantageous if Cantors in near by communities could arrange to get together periodically, for the purpose of exchanging common interests, experiences, problems, and thereby cement closer ties between each other. The names and addresses of our members will appear in the printed proceedings of these sessions. Appoint yourselves committees of one to organize and arrange these get-togethers. If you want our assistance, simply let us know and we shall be delighted to cooperate. Should these informal periodic regional meetings result in worthwhile suggestions, pass them on to us and we will apprise our general membership of your conclusions.

7 - Minutes of Executive Council Meetings: It has been our practice to send copies of all meetings of our Executive Council to all of our members. We have no way of knowing whether you read these minutes. Do you approve or disapprove of the committees' decisions? Can you suggest ideas which deserve our consideration? As your corresponding secretary, I know that we never received from you any word of criticism or approval. Our problems are your problems, and your problems are ours. Please do let us have the benefit of your thinking.

8- Members Eligible For Certification: If and when a school for Cantors at the Jewish Theological Seminary of America becomes a reality, we shall then be confronted with the problem of the status of those members of The Cantors Assembly, who for many years functioned with distinction. Eventually, future graduates from the Cantors' School will be the recipients of diplomas and degrees, whereas those of our members who by virtue of their training, knowledge and years of practical and active experience, will have no document which will testify and acknowledge their qualifications and status. I propose, therefore, that a committee be appointed to prepare standards, requirements and qualifications for those who will prove eligible for some tangible form of official Certification.

9- School for Cantors: The results of our deliberations and the unanimous response of our Cantors indicates that there will soon be a school for Cantors here in the Jewish Theological Seminary of America. It now depends entirely on us - if we will it. Our long sought goal is within our grasp. Each of us will assume his proportionate share of responsibility for its attainment. The significance of this school, its influence on us and the future of our profession depends on it. We shall thereby safeguard the sacred heritage of our illustrious colleagues who preceded us, and vouchsafe the future of those who will dedicate their lives, that our profession may endure. Synonymous with the establishment of Israel's own government, may this season also bring to us the realization of our innermost hopes and aspirations. And as we shall, please God, grow in numbers and strength may we likewise dedicate ourselves, and our resources to the Jewish Theological Seminary under whose magnificent auspices the proposed school will soon be realized.

I want to express our collective heartfelt thanks to Rabbi Albert I. Gordon, our sincere and devoted mentor, and to the United Synagogue of America, our generous benefactor. To the Jewish Theological Seminary of America and the Rabbinical Assembly of America, whose splendid cooperation has immeasurably helped us in our accomplishments.

And in closing, may I paraphrase a supplication offered by a humble Hazan of the middle ages. "Behold in deep humility -- we stand before God and before our congregants. Though unworthy of our sacred task -- though imperfect and filled with awe and reverence --- consider please, our meagre virtues." May the earnest fervor of the sacred service we render to God and man, continue to find favor in the eyes of all whom we serve. May the Lord who heareth our voices and our supplications, incline His ear unto us so that we may call on Him as long as we serve Him with truth, humility and dignity. Thank you.

CHAIRMAN GINSBURG: At this time I wish to call upon Cantor Wohlberg, our president, for an announcement.

PRESIDENT WOHLBERG: Merely in the spirit of (in Hebrew), and because of the presence here of one of the highly respected and beloved rabbis of my own City of Philadelphia, who is here with us, I would like to say that the letter referred to by Cantor Putterman, which was sent out by the congregations, although signed by a so-called rabbi, and he is not an officiating rabbi of any known congregation; to my knowledge, he is not a graduate of any known institution, he is not a spiritual leader of any congregation, he is merely a manager of artists and so on, and the only thing I have to say about him is that he does increase the number of Jews in our fold, he acts as a mohel in the hospital, and that is about all I can say about his connection with Judaism.

So it does not reflect upon any known rabbi, certainly no rabbi of the Rabbinical Assembly. He is merely a SO-Called rabbi.

The second thing I would like to say is that this seems to be an age of realization of dreams, Israel and the Cantors School, for which we have been praying for many years, is about to be realized, and forty-three members of the Cantors Assembly who were here at Monday afternoon's session, pledged to raise sixteen of the twenty-five thousand dollars we need for launching this project.

There are some of you here who were not here at Monday's session. I should like to urge you to let us know, please, of approximately how much you can raise within your congregation in the next six months or so,

and let us know about these pledges, before you leave at the end of this afternoon's session.

Let us hear from you. Thank you.

CHAIRMAN GINSBURG: At this time we are not going to hear any discussion on Cantor Putterman's address, nor do we intend to have any discussion at the end of each speaker's address. We will reserve the discussion until the end of the program, and then we will follow the procedure that we have been following throughout the course of this convention.

I have a letter which I would like to read to you. It is addressed to Cantor Putterman.

February 18, 1949

Dear Cantor Putterman:

As I told you when we last met, I regret exceedingly that it will not be possible for me to be present at the afternoon session of The Cantors Assembly on Wednesday, February 23rd at 2 P.M.

I have asked that Dr. Max Arzt represent the Seminary on that occasion. He is thoroughly acquainted with all of our thinking on the subject and as you know, he is a very sympathetically disposed person towards everything which may make for the enhancement of the position of the Cantor within the Jewish Community. There is no doubt in anyone's mind that the existence of the Cantor's Assembly has already been of great benefit to our movement as a whole. The Assembly will gain in prestige and in recognition with the passing of the years, and as it implements its plans to improve the status of the Cantor, and enrich the musical repertoire of the synagogue service. I hope also that out of the deliberations of this conference, and along the lines that we previously discussed, some concrete steps will be taken which will lead to the realization of our common hopes for the establishment of a school for Cantors within the reasonably near future.

Please give my greetings to the assembly, and accept for yourself and your officers my best wishes for a successful conference.

Sincerely yours,

Simon Greenberg  
Acting President

CHAIRMAN: Now, with Dr. Arzt's permission, we will change the order of the speakers somewhat, as you have them announced in your program, and we will first call on Mr. Samuel Rothstein.

I understand Mr. Rothstein is a practicing and prominent lawyer in the City of New York. He is a very busy man. Yet he has devoted his time and his energy and his attention to the United Synagogue of America particularly, as well as to other Jewish matters in the City, and in the community at large, and he has devoted himself so energetically that I understand that during the past four years, he has been the president of the United Synagogue of America, and he has gained the respect and the cooperation of all of those who have come in contact with him.

He is a friend of the Cantors in the councils of the United Synagogue of America, and it is indeed a pleasure to present Mr. Samuel Rothstein. (Applause)

IV - REMARKS

A) Mr. Samuel Rothstein, Presiaent  
The United Synagogue of America

idr. Chairman, Mr. President, honored guests,  
ladies and gentlemen:

It really is a pleasure for me to appear here before The Cantors Assembly, our newest affiliate, our youngest affiliate; but, frankly, one of our most vocal affiliates that we have in the family of the United Synagogue of America, and it is the kind of vocalness that we all like.

I have had the good fortune to listen to you -- or some of you, I should say -- at our respective congregations on Friday night services, and some Sabbath morning services, and I am happy to say that I am indeed proud of the talent that we have in our Cantors Assembly.

In my humble opinion we have the talent in our movement, as far as the cantors are concerned, as far as the rabbis are concerned, and as far as our school is concerned -- I mean our Seminary -- with regard to all of its affiliates. Because I have also had occasion to go to other congregations, those of our other groupings, and I confess I went there, and I took the word, "prejudice" right out of my mind, and I just expelled it, and dispelled it from any thoughts, and I am convinced that we not only have talent as far as vocal ability is concerned, but also as far as the future of our Jewish Movement is concerned, and that is the thing that impresses me.

In a comparatively short period of two years you no longer have that baby-toddling walk, you are a full-grown and fledged organization, You have plans enunciated by our Director of Music, which I know he has discussed with your officers and your executive committee, which are really vital, not only to our welfare, but also to the welfare of the entire Movement of Judaism.

It is bringing the position of the cantor to the field of respect and esteem that it had of yore, and I am convinced that that is due entirely to the efforts of The Cantors Assembly.

I know that you are going along in the right direction. I know that because of the fact that I have discussed this with your committees, some of your committee members, your Executive Director, and I know that your forcefulness has brought about -- in my opinion it has become a realization, the stability of something we had hoped for in the future, but which will become an actuality if -- and I use the word "if" -- if you will be a bit more forceful in the next few weeks.

I would like to see you come to the committee which met only about a month ago, consisting of an acting president of the Seminary, the United Synagogue representatives, and the Rabbinical Assembly representatives.

Incidentally, the Rabbinical Assembly representative is going to speak to you today, who is the president of that committee,

I would like you to emphasize to your committee that they Can readily go right back, after this convention is over, and underwrite that \$25,000 to see to it that the school starts to function this fall.

I will never forget that meeting. When the meeting adjourned, everyone present had a feeling that something will be done in the future. However, there was some skepticism in that some of them thought it would not be done in the immediate future.

I think those who were present will pardon me if I will allude to the first person. We walked out of Dr. Greenberg's room, we walked into the corridor, and I said to our Rabbinical Assembly representatives, and to our committee, "Gentlemen, go upstairs, prepare the draft of a letter that Dr. Greenberg asked you to send to him, and I predict," -- and "I predict", those were the words I used, didn't I, Dr. Arzt?

"I predict that you are going to get a favorable response.

Even Cantor Putterman was a bit bewildered when I said that. lie said, "I hope it will be true."

And I said, "The reason I predicted it is this: The Seminary has always wanted to establish a school for cantors if the proper conditions existed, and that should be the underlying factor in our thinking.,,

Now, the proper condition has, unfortunately, been a financial one, and your action of two days ago, which will be implemented by, I presume, some further action later this afternoon, will bring about the realization of the school, and I am convinced that if the Seminary officials know that that money is forthcoming within a comparatively short time, that your committee can plan, with the Seminary officials, for the proper implementation of the program which was discussed by this committee to Organize and establish the School for Cantors.

I am not going to discuss some of our other objectives that Cantor Putterman referred to in his marvelous address.

I think it was one of the finest addresses that I have ever heard at a convention. It was clear; it was concise. It gave facts of the past and hopes of the future. It gave food for thought to all of us.

I have made some notations of some of the things Cantor Putterman said. Of course, I Will read his complete address when it is printed in your proceedings, but some of those things are very forcefully brought home to me, because in my travels around the country, some of the observations he made, it will be very helpful and useful in discussing it, and I can also say -- I see there is, on my right, one of your members; I spoke at his congregation only last Friday night; and he is here, and he can attest to this -- and whenever we go -- when I say "we", I refer, of course, to the representatives of The United Synagogue of America, the Jewish Theological Seminary, and the Rabbinical Assembly -- we are very glad to make known to the country at large that we have in our official family this Cantors Assembly, and if a cantor at any of those congregations is not a member of your organization, we urge him to apply for membership.

We feel that it is one of the essential things for all of our family to be united, not only the RA, United Synagogue, but also to have our officials united through The Cantors Assembly, and that is also one of our prime objectives.

Of course, your standards of membership must be met. I always tell the cantors in these different congregations, who are not members, that we do not guarantee their acceptance, all we can do is urge them that they apply, and that they will receive favorable consideration, if they meet your requirements.

I want to conclude by bringing you the good wishes of the officers and members of the United Synagogue of America. We are keenly interested in your success and in your welfare. We are interested in your projects, and I can assure you that -- I speak on behalf of all of them when I tell you this -- that you can count on our cooperation.



I cannot conclude, however, without publicly expressing the debt of gratitude that we have, first, to Rabbi Gordon, who is your mentor, as Cantor Putterman correctly stated, (Applause) whose forcefulness and cooperation with your executive Director, Cantor Putterman, brought into being The Cantors Assembly. (Applause)

I am sure that I echo the sentiments of Rabbi Gordon. I know he spoke to you on Monday. I do not know what he said, but I am certain that what I am about to say will echo what he said: that anything Rabbi Gordon did, anything any of the officials did in the United Synagogue of America is of secondary importance to the human work done by our own beloved golden-voiced Cantor David Putterman.

It is his responsibility -- and, to use the vernacular -- it has been his baby. He has seen it come into being. He has helped it grow, and I am convinced that under his able leadership, together with the fine leadership of your president, and all of your executive members, we are going to succeed in all of the objectives you have set for yourselves.

I want to ask you to pardon me if I seem to be leaving your meeting rather precipitously, but I do have a rather important engagement downtown at four o'clock, and I have to go upstairs and spend a little time with Rabbi Gordon, who I see is waiting for me in the back of the room.

It has been a pleasure to be here with you. I wish you all long health of activity and usefulness to our Jewish people. Thank you all. (Applause.)

CHAIRMAN GINSBURG: I want to express my personal thanks -- and I know I express the thanks of all of you -- for the splendid talk of Mr. Rothstein; and I know, also, that practically all of his hopes will be implemented in the Cantors Assembly.

You have heard, I assume, that with a small handful of some 40 members, we raised \$16,000; and, of course, they were very modest, they were afraid to speak up. I know that those who pledged the \$16,000 will give considerably, or procure considerably more; and, in addition, we have only heard from half our membership.

CANTOR PUTTERMAN: Pardon the interruption, but I would like to say, in connection with that, that Cantor Rubin just walked up and whispered in my ear that he pledged \$250 which is a personal contribution, but that he will raise \$250 more. (Applause)

CHAIRMAN GINSBURG: Personally, I am very confident that when this movement gets under way, and the people of the country get to know about it, that the cantors will have no difficulty in raising their \$25,000, and will probably raise considerably more.

Now, ladies and gentlemen, about fifteen or eighteen years ago I visited the City of Wilkes-Barre, Pennsylvania -- I had some relatives there -- and I thought I ought to run over to Scranton, which is a sister city, in order to talk to Dr. Arzt about some musical program that I had formulated and had in mind at that time.

Now he probably does not remember, but I remember distinctly he took me up to his study and gave me the warmest welcome that I could possibly anticipate, so much so that it created an indelible impression upon my mind.

I say he probably does not remember it, but I remember it distinctly.

I am sure that that has been his attitude toward people that he meets everywhere, and it reflects itself in the way in which people think of him. It is the reciprocal feeling that they have toward him.

Dr. Arzt is well known all over this country. He probably has been in every community where there is a branch of the United Synagogue, and the Jewish Theological Seminary wields any influence. He has always been welcomed with open arms, and people ask him to come back time and time again because of his genial personality and his ability to tell stories, and because of his factual knowledge of things that are current in this country and abroad.

I am told that he is really a gold mine for the Jewish Theological Seminary, he is a person who is able to raise untold amounts of money on behalf of the Seminary.

It is a pleasure, at this time, to introduce a man who is a scholar and an orator and a great friend of the cantors; and besides, I understand he can sing, too.

It gives me great pleasure at this time to introduce Dr. Arzt.

b) Rabbi Max Arzt, Director of Community Service  
Jewish Theological Seminary of America

Mr. Chairman, Rabbi Davidson, Cantor Putterman, friends:

I agree with all the fine things said by the Chairman about me, but I violently disagree with the last statement that I can sing. (Laughter)

If I am supposed to be congenial in my relationship with cantors, it is due to the fact that I try to abide by the statement (in Hebrew) and knowing so little about music I listen with attentive ears to any cantor that condescends to talk to me, because my ignorance on this subject is so profound. It is for this reason that you will find that I always had very good relationships with cantors. (Laughter and applause)

You see, a rabbi that knows too much about music may be a source of irritation; I don't know. But I am very safe.

I want to say to you friends, as I was sitting here and thinking of what I would say, it occurred to me that somehow if some rabbis cannot sing, I have not met the cantor who cannot speak. There has been an array of eloquence that has astounded and delighted me.

Neither Rabbi Davidson nor I, though it is Brotherhood Week, are here on the kind of a goodwill meeting where you are supposed to establish a mutual admiration relationship. At least, I do not need it, and Rabbi Davidson does not need it, because, after all, we have always found that to the extent to which the people who serve the congregation from the pulpits are respected, individually and collectively, to that extent the synagogue and Judaism attain the necessary prestige in the eyes of the congregants.

The entire problem that you have tried to solve, that you are solving in so remarkable a manner, has been your problem, namely, how can you raise the prestige, the standing, the status of the cantor in Jewish life. We solved that problem, and are continuing to solve that problem, from the rabbinical viewpoint, in that we have discovered that rabbis, collectively and individually, by uniting their efforts and their minds, can raise the standing of the rabbinate in the community, and you are following the very same rule, the old rule of (in Hebrew) respect you get only when you develop self-respect.

And you do not stop at this first phrase, but you say (in Hebrew) -- if every cantor is out for himself, he, individually, amounts to nothing. But collectively, if you would realize how gorgeous you look, you would begin to say, (in Hebrew), because collectively, we begin to take on the demeanor and the respect and the dignity of the high and sacred profession which is yours.

Now, friends, I say all this because I do not want you to think that I am in any way trying to evoke or elicit your undue approbation, but it happens that I am writing an article for Conservative Judaism on the problem -- this is our periodical of The Rabbinical Assembly -- and I am writing an article on the problem of the history and definition of Conservative Judaism, and I came across, only a few days ago, a very interesting note -- Rabbi Cardoza is here, and I am sure he knows about this fact, but I did not know it -- you know, the first president of this Assembly was Dr. Sabato Morais.

He came from Leghorn, Italy, to the Mikveh Israel Congregation. He was known as the chazan of that congregation, and refused to be called Rabbi Morais, saying, "I have come here, this is my position," and he refused to be called Rabbi, and insisted on being called Chazan.

So that you find -- and that is why I do not remember ever seeing anywhere - I have seen him referred to as Dr. Morais, and as Sabato Yorais, but I do not remember anywhere, in any official documents, the reference to Rabbi Morais, even though he was an officiating rabbi.

He was a man, coming of Sephardic origin, and he was perhaps the oldest functionary in the synagogue, from the viewpoint of history, and I am sure that it was he, in the charter of the Seminary, who introduced, in the original articles of incorporation, the phrase that the Seminary is to train rabbis and teachers, and confer the degree of Rabbi, Teacher, and Chazan, which was one of the original purposes of the Seminary.

I wish to express my admiration of Cantor Putterman and all those associated with him who did the proper kind of lobbying for this proposed Cantors School. They were a source of annoyance to me and Dr. Greenberg, and to all the others, but somehow we like to talk to them, even when they bring up annoying questions.

Now, the questions that annoyed us were very simple ones. No one could ever accuse us of not desiring to have a Cantors School. But no one could tell us what part of our deficit we should allocate to the establishment of that Cantors School. (Laughter) I could not get Cantor Putterman to give me any advice on that, and I think eventually The Cantors Assembly Committee began to understand that when we were speaking to them about the school, we had in mind the pressures exerted against us. We are dealing with laymen, who are officially in charge of the funds that the Seminary expends, and who are the trustees for the Seminary's resources, for these various buildings in which we are so happy to extend to you the hospitality of the Seminary, and for all the projects the Seminary is engaged in.

Whenever we came in we began to plead your cause, and they said to us, "YOU have just told us that we anticipate a deficit of a quarter of a million dollars" -- this was the last fiscal year -- "how can you introduce a new project, which you say will involve an annual expenditure of thousands of dollars?"

I think that that particular aspect of it has already been solved. You are not going to increase our deficit by increasing this expenditure, and we feel that

once you have raised this initial sum that we will find some way of continuing that support through a combined effort.

I am not going to go into detail. I think Cantor Putterman assured me that you understand that you are not going to raise these sums during a current campaign, so that you might discourage giving to the Seminary, and therefore just take funds which ordinarily would go for the regular Seminary departments, and arbitrarily put them into this; that you will clear the thing through your own committee, which will be in touch with us.

Knowing something about fund-raising -- somebody once told me that I am like a dent ist, a Jew by extract ion -- knowing something about fund-raising? I happen to know that you will have no difficulty in obtaining the goal that you have established for yourself.

May I, besides offering to you the greetings of the Seminary -- and I am acting on behalf of the Acting President, who is acting because the President of the Seminary is now on a leave of absence. (Laughter)

Dr. Greenberg really made it a point to make sure that I would be here, because he had to leave. When he came here about a year ago, I said to him, "Everybody who works at the Seminary must give me the date of his nervous breakdown, because things are so hectic here that something is bound to happen."

So he said he finds it most convenient to postpone that date, and he had to go away for a few days because of the pressures under which he has been working the past few weeks, and I am very happy to represent him and the Seminary here at this convention on this occasion.

May I say something to you in my own individual capacity? I sit now-a-days in a very strategic position. I once told a friend of mine that the most cruel thing ever done, not to congregations, but to me, and that was a benediction to the congregation to which this was done, but the cruelist thing ever done to me was to take me off the pulpit.

I enjoyed my own speeches, and I liked to talk, and I liked to officiate as a rabbi, and I even liked to be with my cantor, and I had a special signal system with him, and I could tell him, by a glance, just what I thought of this or that person, but no words were exchanged, we had our own sign language that we had developed.

And now I sit in the pew and I see the problem much more clearly than I could see it from the pulpit. I begin to realize that if we cannot train people who love to pray, all our preachments will be of no avail. And people love to pray only if they find some spiritual consonant between what the cantor does and what they can re-echo in their own hearts.

I will give you a specific example, one which is not at all exaggerated. It happens ever so often that I sit in the audience, and the Gabai walks over with those silver things, with the honors, and he goes over to a fellow right next to me, and he gives him the card for shishi, and this fellow does not know, he cannot read the word "ehishi," and he says, "will you give me one of these things where you don't have to say anything." (Laughter)

He wanted the Hagboh and Gelilah. The man who cannot say anything, why should he come to the synagogue and I think that cantors ought to remember this peculiar paradox, that the more people that they can train to doven, the more the cantor's work is appreciated and admired and adored.

In other words, if you can train young people, as I can tell you very proudly, the cantor that I worked with, who is here with us today, who did train young people to grow up and read the service on a weekday, read parts of the service, before the Shachris, let us say, the sense of such participation makes that person a part of not the audience but the congregation of the cantor and the rabbi.

We have to convert our audiences into congregations. An audience consists of people that suffer from the American disease called "spectatoritis," people who sit and look, see what is happening on the stage, or the platform, or the pulpit.

A congregation consists of people who join together in worship, and to the extent to which the cantor will help us develop a congregation that loves the ritual, not so much because of the meaning of the words -- though that is important, but because of the Nusoch, the thing you talk about, and who will get some of that spirit which was carried by the very intonations that come forth from the mouth of the cantor.

To the extent to which you develop this, you will be fortifying synagogue life, and that means Jewish life in this country.

May I therefore extend to you these greetings, and wish you the fullest measure of success in the attainment of the high ideals which you have set for yourselves. (Applause)

CHAIRMAN GINSBURG: Dr. Arzt, before you run away, I want to express our thanks to you for having come here this afternoon to act for the Acting President of the Seminary.

DR. ARZT: Thank you.

CHAIRMAN GINSBURG: I want to say also, that we know that those things that you spoke about we have also thought of, and we hope to implement them. You will observe that yesterday we had some talks about congregational singing and the training of the youth in music and so on, so that we hope to carry on your ideas and aspirations for the cantor. (Applause)

And now ladies and gentlemen, it will be my pleasure to introduce the vice president of the Rabbinical Assembly of America. Yesterday, I believe one of the men, in speaking of the Rabbinical Assembly of America, referred to it as a sister organization, or referred to us as a sister organization, and he corrected himself and said he thought it should be a brother organization. Personally it does not matter to us whether we are a sister organization, or the brother organization. As a matter of fact, I think it might be just as well if we were the sister organization and they would extend to us the same care and devotion and protective spirit which a brother is presumed to extend to his sister for the mutual well-being of both.

Rabbi Davidson has been the rabbi of the Perth Amboy Congregation for upwards of twenty years, I believe. He is beloved by his congregation, he is beloved by the congregants, by his colleagues, and by his cantor, who is our good friend Gershon Ephroa, who is a member of our Assembly.

Rabbi Davidson is a man of deep and sincere integrity, and a man who is always interested in the welfare of the cantors, and a great friend of ours in the Assembly.

It is my pleasure to introduce Rabbi Davidson. (Applause)

c) Rabbi Max Davidson, Vice President  
The Rabbinical Assembly of America

Mr. Chairman and friends: This seems to be the session of the convention when bouquets are being handed around. I cannot help saying that I was very much impressed with the address given by Cantor Putterman, but I must withdraw some of the bouquets that have been thrown around here so generously this afternoon. I think we ought to have some things clearly understood. Something has been said about a certificate that will be issued -- perhaps by The Cantors Assembly -- to those who are a little too old to begin to study in the new Cantors school. Perhaps such a certificate would come with fine grace, not from the Cantors Assembly, but from the School itself. But perhaps listening to the speeches that have been given at The Cantors Assembly, we ought to make a treaty between the Cantors Assembly and the Rabbinical Assembly or between the Cantors Assembly and the Seminary.

Rabbi Arzt said he is not musical. I cannot sing a note. I consider myself quite an authority on Jewish music because I have had the privilege of serving, for over twenty years, together with Gershon Ephroa, and I have learned a great deal from him.

So you see that we have a rule in the Seminary, when the committee on admissions examines a candidate, he asks him, "Are you musical? Can you carry a tune?"

If you are musical, if you can carry a tune, you cannot enter the Seminary.

Therefore the Cantors School ought to have some such rule also: Can you make a speech? If not, you can't enter the Cantors School. (Laughter)

Now, I am not going to talk about money, because Mr. Rothstein, for the United Synagogue of America, represents the people who are going to give the money. Dr. Ant, as the professional genius of money-raising in this country will perhaps give you some pointers, on how to raise some of the money. I am a very poor schnorer, and I am not going to try to give you any advice on how to raise money.

As a matter of fact, I am not so concerned now, as I was not even at the meeting, you remember, with the large sums that are required. Because the most famous school that we Jews ever founded was not established with a campaign; in fact, I do not think that Yochanan ben Zakai had a campaign manager, or a public relations counsel, and he was not concerned about what people might think about its success. As a matter of fact, it began quietly in actual secrecy of death.

So that out of the destruction that has come upon so many of our fellow Jews, in a period very similar to his, you are about to establish this school which, too, I trust, will be a great school.

As a rabbi, and representing the Rabbinical Assembly, our chief interest is in the teamwork which will develop on the high level between one school and the other, and on the lower level between the individual rabbi and the individual cantor. Cantor Puttenann gave you a specification of aims, and they seemed to be unrelated: school, placement, ethical practices -- I don't remember some of the others. These I recollect.

But actually they are not separate at all. They are closely related. We have succeeded, I think, to a large extent, within the Rabbinical Assembly, and the Seminary, in establishing a sense of discipline upon our own men, upon the congregations whom we serve, and upon the other functionaries with whom we must live and develop and serve. We have the added advantage of a school before

we had a Rabbinical Assembly. You have a Cantors Assembly before you have a school.

But you will be amazed to discover how the school itself will solve many of the problems of placement, how the school itself, how the very existence of the school will solve many of the problems of ethical conduct.

I know some rabbis -- you want to speak about the cantors, I know some rabbis who are what we call free lance rabbis. Some of them are quite able, some of them have a gift of oratory, 'some of them are somewhat scholarly. They may have charming personalities. But any number of these men have gone on the rocks for only one reason: They did not have an Assembly or a School, to whom they owed a larger loyalty, before whom they had to justify every action that they took.

And therefore I say a School and Assembly solved, by their very existence -- before you even go on to make up a code, or try to publicize the code -- the very existence of an Assembly and a School helps to solve some of these problems that disturb you.

Those of us who, like myself, have been very happy in their relationship of rabbi and cantor in their congregations, feel that here, too, we must develop, not for anybody else's sake, but for our own sake, that spirit of the team that works together for the service.

Now Dr. Arzt said, and quite rightly, that participation on the part of the congregation is important. They must learn to doven. Yet is it not strange that in the holiest moment of the year, on Kol Nidre Night, the prayer that has traditionally left its deepest impression upon the memory and mind of the congregation has been a prayer which primarily has been a prayer by the cantor, and not primarily by the congregation.

In other words, by the very chant of the cantor, not to spectators, but by people who join with him, as he joins in the Kol Nidre, though his mouth may be closed, there is the spirit of devotion.

In the changing picture of Jewish life in America, and the speculation today on the part of some as to what will happen with the American Jewish Community in view of the establishment of the State of Israel, one conclusion we must all come to: that the center of Jewish life hereafter, and soon, will be the synagogue, and the center of the synagogue will be the service, and in that service your School and your Assembly must play the part that will lead American Jewry to pray together, to work together, to think together.

I have not been one of those who have felt that the throwing of a sermon, or of a speech, upon the defenseless heads of the congregation, means anything at all, any more than the casting of the voice of a great virtuoso upon the heads of an unresponsive congregation means anything at all. They must both be parts of one whole, they must harmonize, they must join together.

And I would like to be able to greet you, and as people in my town, we have a very -- I do not know how many of you live in towns that are very largely Catholic. I happen to be in a town that must be 80 or 93 percent Catholic. And they have a very cute custom on the part of public officials that come to public events. When they come to an affair they look around and they say Mr. So-and-So, Mr. So-and-So, and then they say, "Fellow clergy, Reverend clergy." It is a stock phrase that they use.

And I would like to be able to say, I would like to be able to greet you, as I congratulate you on this very fruitful conference, so well arranged, so interesting to listen to, I would like to be able to say to you, as a rabbi, "Fellow clergy."

We go on from this point to develop the synagogue and its service through The Cantors Assembly, through the Cantors School, through the Seminary, through the Rabbinical Assembly, marching together as fellows, as friends, and as Jews. Thank you. (Applause)

CHAIRMAN GINSBURG: Rabbi Davidson, I know I express the feeling of everyone present here, both members of The Cantors Assembly and the assembled guests, when I say that you have inspired this group to do better things towards a mutual understanding between the various members of the clergy, that is, between the rabbis, between the cantors, between the various Assemblies, and between the various Schools that are established. I know that your talk will be an inspiration to us throughout the entire year in our services. Thank you very much for coming.

PRESIDENT WOHLBERG: May I ask Rabbi Davidson to kindly consent to make his mission serve as a two-way passage, and to take back to the Rabbinical Assembly the sentiments and the most heartfelt desire of the members of the Cantors Assembly to serve God in our own way, under the leadership of our rabbis, under the spiritual guidance of our rabbis, and to solve our problems in a spirit of good will, in a spirit of mutual respect, of mutual devotion, with the members of the Rabbinical Assembly, with whom we served.

We have many problems which we are unable to solve without the assistance, without the good will of the rabbis in our congregations. Please tell them that we are true in our desire of living peacefully with our fellow clergy, as you called us, and we are truly desirous of living harmoniously together so that we can enhance, enrich, and beautify Jewish Life and Jewish service.

We ask for their cooperation in the future, and we hope that we will receive it. (Applause)

\* \* \* \*

Cantor Bernard Alt led in Miha, and Cantor Hyman Siskin in Maariv. The session adjourned at 5:30 P.M.

#### DINNER SESSION:

##### INVOCATION - Cantor Wohlberg

Our God and God of our Fathers, may our gathering be acceptable in Thy sight. Our compassionate Father, do Thou watch over our going out and our coming in, that we may continue to dwell together as brothers in pleasant harmony. Help us to form one band to do Thy will with a perfect heart. "Then"; in the words of Thy prophet, Malachi, "they that feared the Lord - spoke one with another; and the Lord hearkened, and heard, and a book of remembrance was written before Him, for them that feared the Lord, and that thought upon His Name. And they shall be Mine, saith the Lord of hosts, in the day that I do make, even Mine own treasure; and I will spare them, as a man, spareth his own son that serveth him."

AMEN

#### REPORT OF RESOLUTIONS COMMITTEE:

'The various committees which were appointed to consider all of the basic issues discussed during this conference-convention, crystallized the deliberations in the following resolutions:

## RESOLUTIONS

### 1-THE STATE OF ISRAEL

WHEREAS, since the date of our last annual convention, the State of Israel has become a reality and has, after a free, democratic election, convened its first Knesseth,

BE IT RESOLVED, that we, The Cantors Assembly and The Department of Music of the United Synagogue of America, do hereby express our unbounded joy and congratulations to the State of Israel, and the hope that in full de jure recognition by all of the nations of the world, it will soon take an honored place, together with all other accredited nations of the world, in the family of the United Nations.

### 2-SCHOOL FOR CANTORS

WHEREAS, The Cantors Assembly of the United Synagogue of America has incorporated in its primary aims and purposes the ultimate establishment of a School for Cantors to be sponsored by the Jewish Theological Seminary and

WHEREAS, the United Synagogue of America and the Rabbinical Assembly of America at their respective conventions have adopted resolutions calling upon the Jewish Theological Seminary of America to do all in its power to establish such a school which would fill a greatly delayed need in Jewish religious life, and

~~WHEREAS~~, The Cantors Assembly, the Rabbinical Assembly, the United Synagogue and the Jewish Theological Seminary, after many conferences, have come to a satisfactory arrangement whereby such a school would be established after The Cantors Assembly would raise \$25,000, be it therefore,

RESOLVED, that The Cantors Assembly convened in its 2nd annual convention on February 21st, 22nd and 23rd, 1943 accepts the mutually agreed upon arrangement for the establishment of such a school and be it further

RESOLVED, that The Cantors Assembly call upon every one of its members throughout the United States to evidence concrete interest in the furthering of this plan by voluntarily subscribing and assisting in raising the quota of \$25,000 necessary for the establishment of such a school.

### 3-CERTIFICATE OF MERIT

WHEREAS it is the unanimous decision of this 2nd Annual Conference-Convention of The Cantors Assembly and The Department of Music of the United Synagogue of America, held February 21-22-23, 1949 at the Jewish Theological Seminary of America, 3080 Broadway, New York City, that a Certificate of Merit be issued to those members of The Cantors Assembly, who by virtue of their training, knowledge, years of distinctive service and active practical experience may prove eligible for such certification, be it

RESOLVED, that a committee be appointed to prepare standards, requirements and qualifications which shall be the basis upon which Certificates of Merit may be issued.

### 4-COOPERATION OF RABBINICAL ASSEMBLY

WHEREAS, it has been found that heretofore because of a lack of sufficient contact between The Cantors Assembly and the Rabbinical Assembly, many of the proposed projects and decisions of The Cantors Assembly could not be thoroughly or satisfactorily implemented, it is hereby

RESOLVED, that The Cantors Assembly delegate such person or persons, or committees as shall be found necessary for the purpose of securing closer cooperation between The Cantors Assembly and the Rabbinical Assembly of America.

### 5-EXPRESSION OF THANKS TO JOINT RETIREMENT BOARD

RESOLVED, that The Cantors Assembly express its gratitude to the Joint Retirement board for extending its retirement plan to include the members of The Cantors Assembly in the retirement and pension plan of the Rabbinical Assembly.

### 6-EXPRESSION OF GRATITUDE TO THE JEWISH THEOLOGICAL SEMINARY OF AMERICA

RESOLVED, that The Cantors Assembly and The Department of Music of the United Synagogue of America express their sincere appreciation and thankfulness to the Jewish Theological Seminary of America for the use of its facilities and wholehearted cooperation during its Conference-Convention of February 21st, 22nd and 23rd, 1943.

### 7-EXPRESSION OF GRATITUDE TO RABBINICAL ASSEMBLY OF AMERICA

RESOLVED, that The Cantors Assembly and The Department of Music of the United Synagogue of America express their gratitude and sincere appreciation and thankfulness to the Rabbinical Assembly of America for their advice and guidance since the inception of 'The Cantors Assembly.

### 8-EXPRESSION OF GRATITUDE TO THE UNITED SYNAGOGUE OF AMERICA

RESOLVED, that The Cantors Assembly and The Department of Music of the United Synagogue of America go on record expressing their appreciation and thankfulness to the United Synagogue of America and to its Executive Director, Rabbi Albert I. Gordon, for their valuable advice, guidance and active support in the furtherance of the aims and purposes of The Cantors Assembly and 'The Department of Music of the United Synagogue of America.

All of the above resolutions were unanimously adopted.

With the BIRHAT HAMOZON led by Cantor Ben G. Nosowsky, the second annual conference-convention of The Cantors Assembly and The Department of Music of the United Synagogue of America concluded.

### CONCERT OF JEWISH MUSIC:

In observance of "Jewish Music Festival" a concert of Jewish Music was given at the Juilliard Concert Hall in which the following participated;

Cantors Ernest ad. Gottesman, Saul Kirschenbaum, Abraham Marton, The Zilberts Choral Society and Reuven Kosakoff, pianist.

\*The names of many who attended do not appear in this listing, due to the fact that they failed to register.

Adelsman, Isadore	Pittsburgh, Pa.	Hess, Walter	New York, N.Y.
Adolf, Martin	New York, N.Y.	Hochberg, Jacob	Newton Centre, Mass.
Alt, Bernard	New York, N.Y.	Hoffman, Abraham	Bronx, N.Y.
Altman, Harry	Freeport, L.I.	Hofstadter, W.	New York, N.Y.
Amsel, Morris	Minneapolis, Minn.	Hohenemser, Jacob	Providence, R.I.
Arnoff, Phillip J.	University Heights, Ohio	Horn, William S.	Scranton, Pa.
Aronovitz, Ziv	Philadelphia, Pa.	Hornstein, L. Balmont	New York, N.Y.
Arzt, Dr. Max	New York, N.Y.	Hyams, Ario S.	Teaneck, N.J.
Ashery, Irving	Brooklyn, N.Y.	Hyams, Barry	New York, N.Y.
Auerbach, Dr. J.	Clifton, N.J.	Hyman, Abraham	Brooklyn, N.Y.
Auerbach, Mrs. J.	Clifton, N.J.	<b>Icahn, Michael</b>	Far Rockaway, N.Y.
Avirom, Morris	New York, N.Y.	Indig, Max	Brooklyn, N.Y.
Avirom, Mrs. Morris	New York, N.Y.	Jassinowsky, Pinches	New York, N.Y.
Bandy, Milton	Charleston, S.C.	Javna, Jonas	Baltimore, Md.
Barkin, Jacob	<b>Mt. Rainer, Md.</b>	Jospe, Erwin	Chicago, Illinois
Bauch, Jason	Brooklyn, N.Y.	Julius, Oscar	Brooklyn, N.Y.
Bernard, Jacob	Yonkers, N.Y.	Kahan, H.	Brooklyn, N.Y.
Blackman, Philip	New York, N.Y.	Kandler, Simon	Chestnut Hill, Mass.
Bloch, Charles B.	Brooklyn, N.Y.	Katchen, Jacob	Brooklyn, N.Y.
Bogzester, William	Brooklyn, N.Y.	Katchko, Adolph	New York, N.Y.
Braslavsky, Solomon G.	Boston, Mass.	Katz, Alfred	New York, N.Y.
Breitbart, Israel M.	Providence, R.I.	Kirschenbaum, Saul	Cleveland Heights, Ohio
Brockman, Harry	Brooklyn, N.Y.	Kleinberg, Jacob S.	Laurelton, L.I.
Brodsky, David	Brooklyn, N.Y.	Kligfeld, Samuel	Bronx, N.Y.
Cardon, Hugh	New York, N.Y.	Kohn, Shoshana	New York, N.Y.
Cardozo, D.A. Jessurun	Philadelphia, Pa.	Kopf, Leo	New York, N.Y.
Ceasar, William H.	Philadelphia, Pa.	Kriegsman, Simon E.	Philadelphia, Pa.
Ceasar, Mrs. Cecelia	Philadelphia, Pa.	Krohn Philip	Brooklyn, N.Y.
Chasman, David	Malden, Mass.	Kroman, Nathan	Brooklyn, N.Y.
Cody, Samuel	Hempstead, L.I.	Lazarin, Louis H.	New York, N.Y.
Cooper, Milton	Brooklyn, N.Y.	Lengyel, Josef S.	Richmond Hill, N.Y.
Coopersmith, Harry	New York, N.Y.	Leon, David J.	Bridgeport, Conn.
Dainow, Sydney	Sioux City, Iowa	Levin, Isidore	Philadelphia, Pa.
David, Arthur	New York, N.Y.	Lewandowski, Manfred	Philadelphia, Pa.
Davidson, Rabbi Max	Perth Amboy, N.J.	Liebman, Samuel	Newark, N.J.
DuBrow, Samuel T.	Philadelphia, Pa.	Lipitz, Louis	Bronx, N.Y.
Ehrenberg, Henry	New York, N.Y.	Lipp, Sigmund Z.	New Bedford, Mass.
Ephros, Gershon	Perth Amboy, N.J.	Lipp, Mrs. Sigmund Z.	New Bedford, Mass.
Epstein, Ben	Bridgeport, Conn.	Lipsicas, Hillel	Baltimore, Md.
Epstein, Henry	Brooklyn, N.Y.	Lipson, William W.	Akron, Ohio
Euffa, Henry	Bronx, N.Y.	Loewenthal, Robert	New York, N.Y.
Feldman, Meyer	Minneapolis, Minn.	Lowy, M.	Forest Hills, L.I.
Fisher, Merrill	Bayonne, N.J.	Lubow, Harry	Wheeling, West Va.
Frenkel, Uri	New York, N.Y.	Mandell, Eric	Philadelphia, Pa.
Freudenthal, Joseph	New York, N.Y.	Mann, Aaron	Altoona, Pa.
Fried, Henry	Woodmere, L.I.	Mann, David	Laurelton, L.I.
Friedland, Marshall B.	Akron, Ohio	Mann, Joseph	Philadelphia, Pa.
Friedman, Abraham	Mt. Vernon, N.Y.	Margolies, Gershon H.	New York, N.Y.
Fuchs, Eugene	Baltimore, Md.	Martin, Stanley	Winnetka, Illinois
Gerlich, Marcus	Fall River, Mass.	Marton, Abraham	Jacksonville, Fla.
Gewirtz, Miss Gladys	Brooklyn, N.Y.	Matlin, Bernard I.	Chester, Pa.
Ginsburg, W. Belskin	Philadelphia, Pa.	Mendelson, Nathan	Westmount, Montreal, Canada
Glass, Myro	Indianapolis, Indiana	Mills, Edgar	Newark, N.J.
Glueck, William	New York, N.Y.	Mirkovic, Leo	Brooklyn, N.Y.
Glusman, Bernard	Nashville, Tenn.	Morginstin, Samuel J.	Newark, N.J.
Goldberg, Maurice	Chicago, Illinois	Naimark, Abraham D.	Bronx, N.Y.
Goldberg, Mrs. Maurice	Chicago, Illinois	Nathanson, Moshe	New York, N.Y.
Goldberg, N.	Charleston, S.C.	Neumann, Erich	New York, N.Y.
Goldenberg, Asher	New York, N.Y.	Niederland, Paul	Utica, N.Y.
Goldman, Eugene	Montreal, Canada	Nosowsky, Ben G.	St. Paul, Minn.
Goldring, Yehudi	Miami Beach, Florida	Okun, Morris I.	Richmond, Va.
Goldstein, Harry	Astoria, L.I.	Olkenitzky, Elija	Philadelphia, Pa.
Goodman, Dr. Samuel	New York, N.Y.	Osen, David	Brooklyn, N.Y.
Gordis, Dr. Robert	Belle Harbor, L.I.	Percelay, Mrs. Abraham	Providence, R.I.
Gordon, Dr. Albert I.	New York, N.Y.	Pinsky, Irving	Waterbury, Conn.
Gottesman, Ernest M.	Youngstown, Ohio	Portnoy, Joseph	Brooklyn, N.Y.
Groveman, Felix	New York, N.Y.	Putterman, David J.	New York, N.Y.
Gudovitz, Charles S.	Buffalo, N.Y.	Rabinowitz, A.	Norwich, Conn.
Guttman, Isaiah	Richmond Hill, N.Y.	Reiseman, Abraham	Harrisburg, Pa.
Halpern, Peretz	Rockville Centre, N.Y.	Renzer, Jacob J.	Charleston, S.C.
Harris, Herbert	East Paterson, N.J.	Reznick, Hyman	Chicago, Illinois
Hecker, Wolf	Flushing, L.I.	Ribner, Samuel	Union, N.J.
Heimann, William	New York, N.Y.	Robinson, Irving	Brooklyn, N.Y.
Heiser, Mordecai G.	Pittsburgh, Pa.	Robofsky, Abrasha	Washington, D.C.
Herman, Henry	Brooklyn, N.Y.	Rothstein, Samuel	Brooklyn, N.Y.

Rose, Abraham J.  
 Rosen, Louis  
 Rosen dum, Samuel  
 Rosenbaum, Mrs. Samuel  
 Rosensweig, Louis  
 Roskin, Mrs. Evelyn  
 Rosowsky, Prof. S.R.  
 Rubin, William Robyn  
 Russ, Herman  
 Sack, Israel N.  
 Sauler, William  
 Schaeffer, Barry  
 Schorr, Morris  
 Schwartz, Jacob  
 Schwartz, Mrs. Jacob  
 Schwarz, Herman  
 Schwersenz, Adolf  
 Segal, Rabbi Bernard  
 Seid, Dr. Ben  
 Seidelman, Samuel  
 Shanok, Morton S.  
 Shelkan, Gregor  
 Sherer, Rubin  
 Siegel, Benjamin  
 Siller, Saul  
 Silverman, Moses J.

Elgin, Illinois  
 New Britain, Conn.  
 Rochester, N.Y.  
 Rochester, N.Y.  
 New York, N.Y.  
 Roxbury, Mass.  
 Jerusalem, Israel  
 New York, N.Y.  
 Brooklyn, N.Y.  
 Brooklyn, N.Y.  
 Brooklyn, N.Y.  
 Teaneck, N.J.  
 Elizabeth, N.J.  
 New York, N.Y.  
 New York, N.Y.  
 Baltimore, Md.  
 Brooklyn, N.Y.  
 Jamaica, L.I., N.Y.  
 Chicago, Illinois  
 Norfolk, Va.  
 Lynn, Mass.  
 Boston, Mass.  
 Allentown, Pa.  
 Bronx, N.Y.  
 Wilkes-Barre, Pa.  
 Chicago, Illinois

Siskin, Hyman  
 Sivowitch, Jacob  
 Slavensky, Pavel  
 Sloan, Daniel  
 Sonenklar, Jacob H.  
 Spiro, Pinchas  
 Steinberg, Aaron  
 Studock, Charles  
 Swet, Gershon  
 Tabatsky, Israel  
 Tardov, Seymour  
 Tisman, Sol  
 Trager, Isaac  
 Trainin, Rabbi Isaac N.  
 Vinaver, Chemjo  
**Wall, Isaac I.**  
 Warshaw, Mrs. Nathaniel  
 Weiner,  
 Weinstein, Moses  
 Weisgal, Adolf J.  
 Wieselmann, Joseph J.  
 Winter, Solomon  
 Wohlberg, Max  
 Yasser, Joseph  
 Ziegler, David

Newburgh, N.Y.  
 Oswego, N. Y.  
 Detroit, Michigan  
 Forest Hills, L.I., N.Y.  
 Detroit, Michigan  
 New York, N.Y.  
 New York, N.Y.  
 New Haven, Conn.  
 Astoria, L.I., N.Y.  
 Bellerose, L.I., N.Y.  
 Forest Hills, L.I.  
 Brooklyn, N.Y.  
 New York, N.Y.  
 New York, N.Y.  
 New York, N.Y.  
 Philadelphia, Pa.  
 Brookline, Mass.  
 New York, N.Y.  
 New York, N.Y.  
 Baltimore, Md.  
 Brooklyn, N.Y.  
 Philadelphia, Pa.  
 Philadelphia, Pa.  
 New York, N.Y.  
 Bronx, N.Y.

#### MEMBERS OF THE CANTORS ASSEMBLY

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